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July 20, 1968

Cash Box

75¢

WB-SEVEN ARTS RECORDS' 10TH ANNY: HAPPY & HISTORIC

Int'l Section Begins Pg. 61

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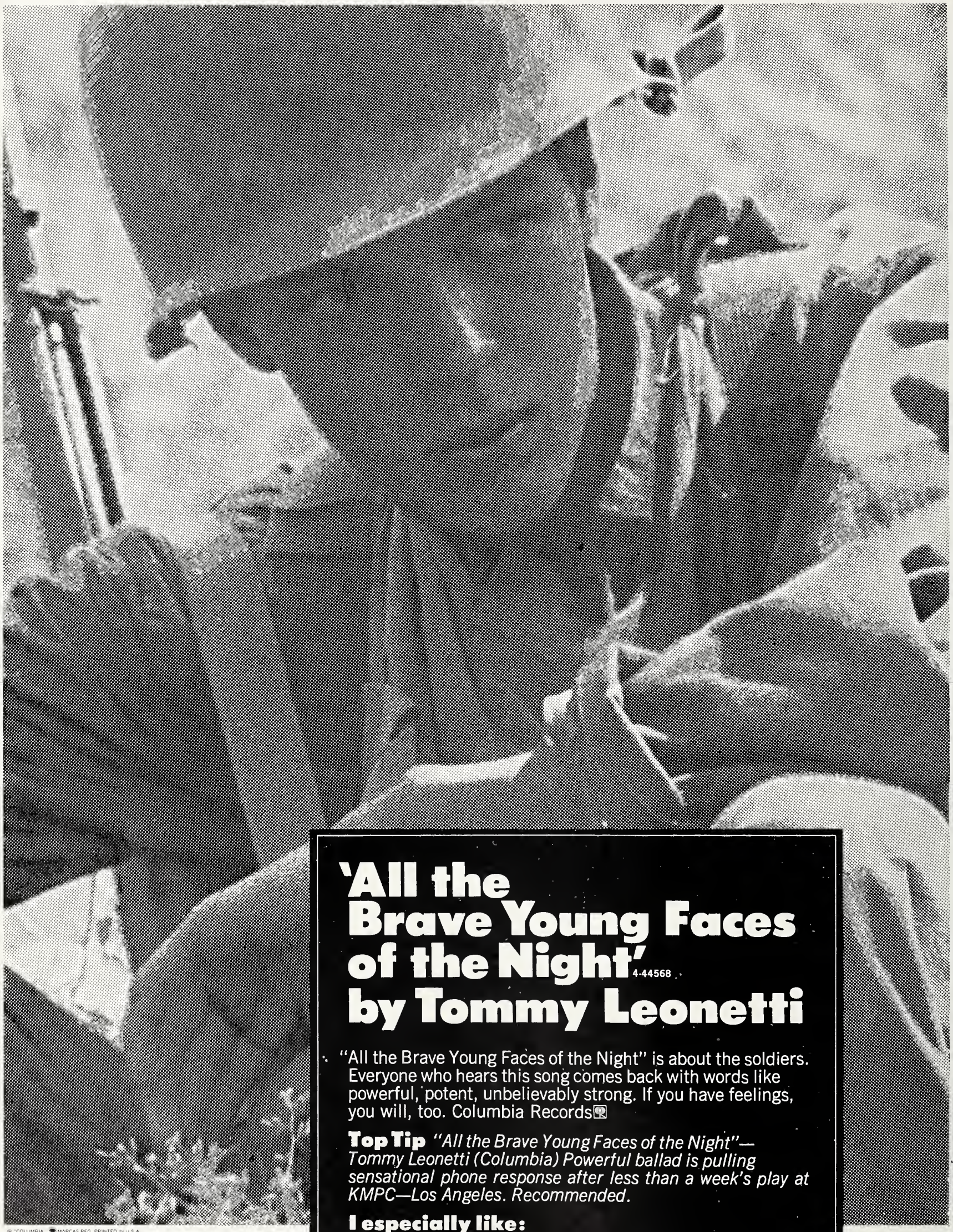

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—Tommy Leonetti

Bill Gavin's Record Report

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THE INTERNATIONAL MUSIC-RECORD WEEKLY

Cash Box

VOL. XXIX—Number 51/July 20, 1968

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The 'Event' LP

There are fears that unauthorized tape duplication of pre-recorded material may deliver a devastating blow to the well-being of the LP. Policing this practice as an act designed for re-sale of bogus product is one thing; but, it is all-but-impossible to prevent this theft of proprietary rights when it is done for personal, home library use.

The solution may somehow at sometime be possible on either a legislative basis or, it has been suggested, by some technical means. But the LP business can't afford to wait. Acutely aware of the problem, Jac Holzman, president of Elektra Records, says that one way to combat the menace is to offer as part of the LP concept a product that is far more than a disk of pre-recorded material.

Holzman's philosophy concerning the LP is that it should no longer be considered as simply an expression of the aural arts, but as an expression of visual merchandising creativity as well. This totality, Holzman asserts, should result in the making of each LP an "event." Not merely the availability of material by this or that artist, but the availability of both a recording artist's concept and that of many creative people whose talents are fused to make an LP package an "event" of many satisfying artistic directions. This approach is by no means meant to downgrade what is the heart-of-the-matter: what is being heard on the record. But, there are many devices (call them gimmicks at times, if you will) that can be employed to dramatically associate the performance with visual ideas, including packaging, that have validity in enhancing the performance and at the same time creating an "event" that can have immense appeal.

Thus, the LP, which is often cited as being somewhat unwieldly and out-of-step with the miniaturization that seems a hallmark of our age, is really best suited to combining elements that can add a refreshing and rewarding touch to the purchase of pre-recorded music. We wonder if devices that boil pre-recorded music to tiny pieces of plastic or otherwise can carry the burden of exciting the customer and providing him with pride of ownership. Much of the new music has had a direct influence in fantastic new concepts in the graphic arts. This, in turn, has made record buyers in all areas of music more aware of visual ideas in relationship to music. The "event" LP can meet this demand as no other form of pre-recorded music can.

Holzman, by the way, feels the LP cannot only survive, but reach new heights. He predicts greater volume, meaning in direct terms more LP's that sell 400,000 instead of 200,000 and, even more optimistically, greater sales in the 1 million unit category. Thinking along the lines off his "event LP" concept is a big boost toward achieving his rosy prediction, especially in the face of the peril of tape duplication.

CashBox TOP 100

JULY 20, 1968

		7/13	7/6
1	**JUMPIN' JACK FLASH** Rolling Stones-London 908	2	2
2	**THIS GUY'S IN LOVE WITH YOU** Herb Alpert-A&M 929	1	1
3	**LADY WILL POWER** Gary Puckett & Union Gap-Columbia 44547	6	9
4	**THE HORSE** Cliff Nobles & Co.-Phil L.A. of Soul 313	4	5
5	**GRAZING IN THE GRASS** Hugh Masekela-UNI 55066	8	13
6	**ANGEL OF THE MORNING** Merrilee Rush-Bell 705	3	3
7	**THE LOOK OF LOVE** Sergio Mendez Brazil '66-A&M 924	5	6
8	**INDIAN LAKE** Cowsills-MGM 13944	9	12
9	**HURDY GURDY MAN** Donovan-Epic 10345	15	21
10	**STONED SOUL PICNIC** 5th Dimension-Soul City 766	11	14
11	**D. W. WASHBURN** The Monkees-Colgems 1023	10	11
12	**REACH OUT OF THE DARKNESS** Friend & Lover-Verve/Forecast 5069	7	8
13	**MAC ARTHUR PARK** Richard Harris-Dunhill 4134	12	4
14	**YUMMY YUMMY YUMMY** Ohio Express-Buddah 38	13	7
15	**HELLO I LOVE YOU** Doors-Elektra 45635	46	68
16	**SHE'S A HEART BREAKER** Gene Pitney-Musicor 1306	17	19
17	**TURN AROUND, LOOK AT ME** The Vogues-Reprise 0686	23	29
18	**HERE COMES THE JUDGE** Shorty Long-Soul 35044	14	10
19	**DREAM A LITTLE DREAM OF ME** Mama Cass-Dunhill 4145	59	71
20	**SKY PILOT (Part 1)** Eric Burdon & Animals-MGM 13939	21	23
21	**NEVER GIVE UP** Jerry Butler-Mercury 72798	18	18
22	**AUTUMN OF MY LIFE** Bobby Goldsboro-United Artists 50318	25	32
23	**HERE COMES THE JUDGE** Pigmeat Markham-Chess 2049	27	37
24	**PICTURES OF MATCH STICK MEN** The Status Quo-Cadet Concept 7001	30	41
25	**DON'T TAKE IT SO HARD** Paul Revere & The Raiders-Columbia 44553	29	39
26	**I'M A MIDNIGHT MOVER** Wilson Pickett-Atlantic 2528	32	46
27	**WITH PEN IN HAND** Billy Vera-Atlantic 2526	28	35
28	**I LOVE YOU** People-Capitol 207[illegible]	16	17
29	**MRS. ROBINSON** Simon & Garfunkel-Columbia 44511	19	15
30	**CLASSICAL GAS** Mason Williams-Warner Bros.7190	80	89
31	**LICKING STICK-LICKING STICK (Part 1)** James Brown-King 6166	20	16
32	**SOME THINGS YOU NEVER GET USED TO** Diana Ross & the Supremes-Motown 1126	22	22
33	**LOVER'S HOLIDAY** Peggy Scott & Jo Jo Benson-SSS Int'l 736	38	51
34	**YESTER LOVE** Smokey Robinson & Miracles-Tamla 54167	24	25
35	**IT'S NICE TO BE WITH YOU** The Monkees-Colgems 1023	26	30
36	**FOLSOM PRISON BLUES** Johnny Cash-Columbia 44513	43	48
37	**THE STORY OF ROCK & ROLL** Turtles-White Whale 273	40	40
38	**IT SHOULD HAVE BEEN ME** Gladys Knight & The Pips-Soul 35045	42	44
39	**ELEANOR RIGBY** Ray Charles-ABC 11090	39	43
40	**STAY IN MY CORNER** Dells-Cadet 5612	49	61
41	**HALFWAY TO PARADISE** Bobby Vinton-Epic 10350	70	—
42	**SUNSHINE OF YOUR LOVE** Cream-Atco 6544	74	91
43	**PEOPLE GOT TO BE FREE** Rascals-Atlantic 2537	—	—
44	**JOURNEY TO THE CENTER OF THE MIND** Amboy Dukes-Mainstream 684	54	75
45	**BABY YOU COME ROLLIN' ACROSS MY MIND** Peppermint Trolley Co.-Acta 815	47	53
46	**FACE IT GIRL, IT'S OVER** Nancy Wilson-Capitol 2136	48	52
47	**HITCH IT TO THE HORSE** Fantastic Johnny C-Phil LA of Soul 315	51	66
48	**AMEN** Otis Redding-Atco 6592	61	72
49	**ALICE LONG** Tommy Boyce & Bobby Hart-A&M 948	66	76
50	**SEALED WITH A KISS** Gary Lewis-Liberty 56037	60	80
51	**LOVIN' SEASON** Gene & Debbie-TRX 5010	53	60
52	**DREAMS OF AN EVERY DAY HOUSEWIFE** Glen Campbell-Capitol 2224	67	74
53	**EYES OF A NEW YORK WOMAN** B. J. Thomas-Scepter 12219	65	67
54	**(LOVE IS LIKE A) BASEBALL GAME** Intruders-Gamble 217	64	73
55	**LET YOURSELF GO** Elvis Presley-RCA 9547	55	59
56	**TUESDAY AFTERNOON (FOREVER AFTERNOON)** Moody Blues-Deram 85028	63	69
57	**YOU MET YOUR MATCH** Stevie Wonder-Tamla 54168	73	—
58	**YESTERDAY'S DREAMS** 4 Tops-Motown 1127	—	—
59	**DREAMS OF AN EVERY DAY HOUSEWIFE** Wayne Newton-MGM 13955	69	70
60	**COMPETITION AIN'T NOTHING** Little Carl Carlton-Back Beat 588	62	65
61	**DON'T GIVE UP** Petula Clark-Warner Bros. 7216	—	—
62	**LOVE MAKES A WOMAN** Barbara Acklin-Brunswick 55379	68	77
63	**I CAN'T STOP DANCING** Archie Bell & Drells-Atlantic 2534	—	—
64	**BE YOUNG, BE FOOLISH, BE HAPPY** Tams-ABC 11066	71	79
65	**LIFE** Sly & The Family Stone-Epic 10353	72	82
66	**SOMEBODY CARES** Tommy James & The Shondells-Roulette 7016	75	—
67	**TWO-BIT MANCHILD** Neil Diamond-UNI 55075	76	81
68	**1, 2, 3 RED LIGHT** 1910 Fruitgum Co.-Buddah 54	77	—
69	**I GUESS I'LL HAVE TO CRY, CRY, CRY** James Brown-King 6141	—	—
70	**MR. BOJANGLES** Jerry Jeff Walker-Atco 6594	85	87
71	**HAPPY** Nancy Sinatra-Reprise 0756	—	—
72	**SOUL LIMBO** Booker T & MG's-Stax 0001	79	83
73	**NEVER GOIN' BACK** Lovin' Spoonful-Kama Sutra 250	84	—
74	**LOOK OVER YOUR SHOULDER** O'Jays-Bell 704	81	84
75	**CAN'T YOU SEE ME CRY** New Colony Six-Mercury 72817	82	86
76	**DO IT AGAIN** Beach Boys-Capitol 2239	—	—
77	**SLIP AWAY** Clarence Carter-Atlantic 2508	—	—
78	**MR. BOJANGLES** Bobby Cole-Dote 1613	89	—
79	**MRS. BLUEBIRD** Eternities Children-Tower 416	86	88
80	**BREAKING UP IS HARD TO DO** Happenings-B. T. Puppy 543	90	—
81	**MY NAME IS JACK** Manfred Mann-Mercury 72822	88	—
82	**I GET THE SWEETEST FEELING** Jackie Wilson-Brunswick 55381	93	—
83	**TURN ON YOUR LOVE LIGHT** Bill Black-Hi 2145	87	90
84	**LIGHT MY FIRE** Jose Feliciano-RCA 9550	—	—
85	**AND SUDDENLY** Cherry People-Heritage 801	96	98
86	**YOU KEEP ME HANGIN' ON** Vanilla Fudge-Atco 6590	—	—
87	**IMPOSSIBLE DREAM** Roger Williams-Kapp 907	—	—
88	**BORN TO BE WILD** Steppenwolf-Dunhill 4138	100	—
89	**YOU GOT STYLE** Jon & Robin-Abnak 130	97	85
90	**I LOVED & LOST** Impressions-ABC 11103	98	—
91	**GOD BLESS YOUR LOVE** Ballads-Venture 615	—	—
92	**PRAYER MEETIN'** Willie Mitchell-Hi 2147	—	—
93	**YOURS UNTIL TOMORROW** Vivion Reed-Epic 10319	—	—
94	**YOU CAN CRY IF YOU WANT TO** Troggs-Fontana 1622	—	—
95	**I AM YOUR MAN** Bobby Taylor & The Vancouvers-Gordy 7073	—	—
96	**BROWN EYED WOMAN** Bill Medley-MGM 13959	—	—
97	**SEND MY BABY BACK** Freddie Hughes-Wand 1182	—	—
98	**I NEED LOVE** Third Booth-Independence 86	—	—
99	**JUST A LITTLE BIT** Blue Cheer-Philips 40541	—	—
100	**I'M GONNA DO WHAT THEY DO TO ME** B. B. King-Blueswoy 61018	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Alice Long (Screen Gems/Columbia, BMI) 49
Amen (East, Time, Redwal, BMI) 48
And Suddenly (Lazy Day, BMI) 85
Angel of the Morning (Blackwood, BMI) 6
Autumn of My Life (Unart, BMI) 22
Baby You Come Rollin' Across My Mind (Bresnahan, BMI) 45
Be Young, Be Foolish, Be Happy (Low-Twi, Low-Sal, BMI) 64
Breaking Up Is Hard To Do (Screen Gems/ Columbia, BMI) 80
Born To Be Wild (Duchess, BMI) 88
Can't You See Me Cry (New Colony BMI) 75
Brown Eyed Woman (Screen Gems/ Columbia BMI) 96
Classical Gas (Irving, BMI) 30
Competition Ain't Nothing (Don, BMI) 60
Do It Again (Sea Of Tunes BMI) 76
Don't Give Up (Duchess BMI) 61
Don't Take It So Hard (Boom, BMI) 25
Dream A Little Dream Of Me (Words, ASCAP) 19
Dreams of An Every Day Housewife (Combine, BMI) 52, 59
D. W. Washburn (Screen Gems/ Columbia, BMI) 11
Eleanor Rigby (Maclen, BMI) 39
Eyes of A New York Woman (Press, BMI) 53
Face It Girl, It's Over (Edwin H. Morris, BMI) 46
Folsom Prison Blues (Hi-Lo, BMI) 36
God Bless Our Love (Jalynne, BMI) 91
Grazing In The Grass (Chisa, BMI) 5
Halfway to Paradise (Screen Gems/ Columbia, BMI) 41
Happy (Lee Hazlewood, BMI) 71
Hello I Love You (Nipper, ASCAP) 15
Here Comes The Judge (Jobete, BMI) 18
Here Comes The Judge (Arc, BMI) 23
Hitch It To The Horse (Dandelion, James Boy, BMI) 47
Horse, The (Dandelion, James Boy, BMI) 4
Hurdy Gurdy Man (Peer, Int'l., BMI) 9
I Am Your Man (Jobete, BMI) 95
I Can't Stop Dancing (Downstairs, BMI) 63
I Get The Sweetest Feeling (T.M., Van McCoy, BMI) 82
I Guess I'll Have To Cry Cry (Dynatone, BMI).. 69
I Love You (Mainstay, BMI) 28
I Loved & Lost (Chi Sound, BMI) 90
I Need Love (Golden Voice, BMI) 98
Impossible Dream (Sam Fox, ASCAP) 87
I'm A Midnight Mover (Tracebob, Cotillion, BMI) 26
I'm Gonna Do What They Do To Me (Pamco, BMI) 100
Indian Lake (Pocket Full of Tunes, BMI) 8
It Should Have Been Me (Jobete, BMI) 38
t's Nice To Be With You (Screen Gems/Columbia, BMI) 35
Journey To The Center of The Mind (Brent, BMI) 44
Jumpin' Jack Flash (Gideon, BMI) 1
Just A Little Bit (Blue Cheer, BMI) 99
Lady Will Power (Vivi, BMI) 3
Let Yourself Go (Elvis Presley, BMI) 55
Licking Stick-Licking Stick (Toccoa, Lois, BMI) 31
Life (Daily City, BMI) 65
Light My Fire (Nipper, ASCAP) 84
Look Of Love (Colgems, ASCAP) 7
Look Over Your Shoulder (Ginrich, BMI) 74
(Love Is Like) Baseball Game (Razor Sharp, BMI) 54
Love Makes A Woman (Jalynne, BRC, BMI) 62
Lovers Holiday (Crazy Cajun, BMI) 33
Lovin' Season (Acuff, Rose, BMI) 51
MacArthur Park (Canopy, ASCAP) 13
Mr. Bojangles (Cotillion, Danel, BMI) 70, 78
Mrs. Bluebird (Crocked Foxx, ASCAP) 79
Mrs. Robinson (Charing Cross, BMI) 29
My Name Is Jack (Callee, ASCAP) 81
Never Give You Up (Parabut, BMI) 21
Never Goin' Back (Great Montana, BMI) 73
1,2,3, Red Light (Kaskat, BMI) 68
People Got To Be Free (Slacsar, BMI)..... 43
Pictures of Match Stick Men (Northern, BMI) .. 24
Prayer Meetin' (Edmy, BMI) 92
Reach Out Of The Darkness (Lowery, BMI) 12
Sealed With A Kiss (Post, ASCAP) 50
Sent My Baby Back (Novice, BMI) 97
She's A Heartbreaker (Catalogue, BMI) 16
Sky Pilot (Slamina, Sealark, BMI) 20
Slip Away (Fame, BMI) 77
Some Things You Never Get Used To Jobete, BMI) 32
Somebody Cares (Big Seven, BMI) 66
Soul Limbo (East, BMI) 72
Stay In My Corner (Conrad, BMI) 40
Stoned Soul Picnic (Tuna Fish, BMI) 10
Story Of Rock & Roll, The (Rock Music, BMI) 37
Sunshine Of Your Love (Casserol, BMI) 42
This Guy In Love With You (Blue Seas, Jac, ASCAP) 2
Tuesday Afternoon (Essex, ASCAP) 56
Turn Around, Look At Me (Viva, BMI) 17
Turn On Your Love Light (Don, BMI) 83
Two-Bit Manchild (Stonebridge, BMI) 67
With Pen In Hand (Unart, BMI) 27
Yesterday's Dreams (Jobete, BMI) 58
Yester Love (Jobete, BMI) 34
You Can Cry If You Want To (Dick James, BMI) 94
You Got Style (Unart, BMI) 89
You Met Your Match (Jobete, BMI) 57
You Keep Me (Hanging On) (Jobete, BMI) 86
Yours Until Tomorrow (Screen Gems/Columbia, BMI) 93
Yummy, Yummy, Yummy (T. M., BMI) 14

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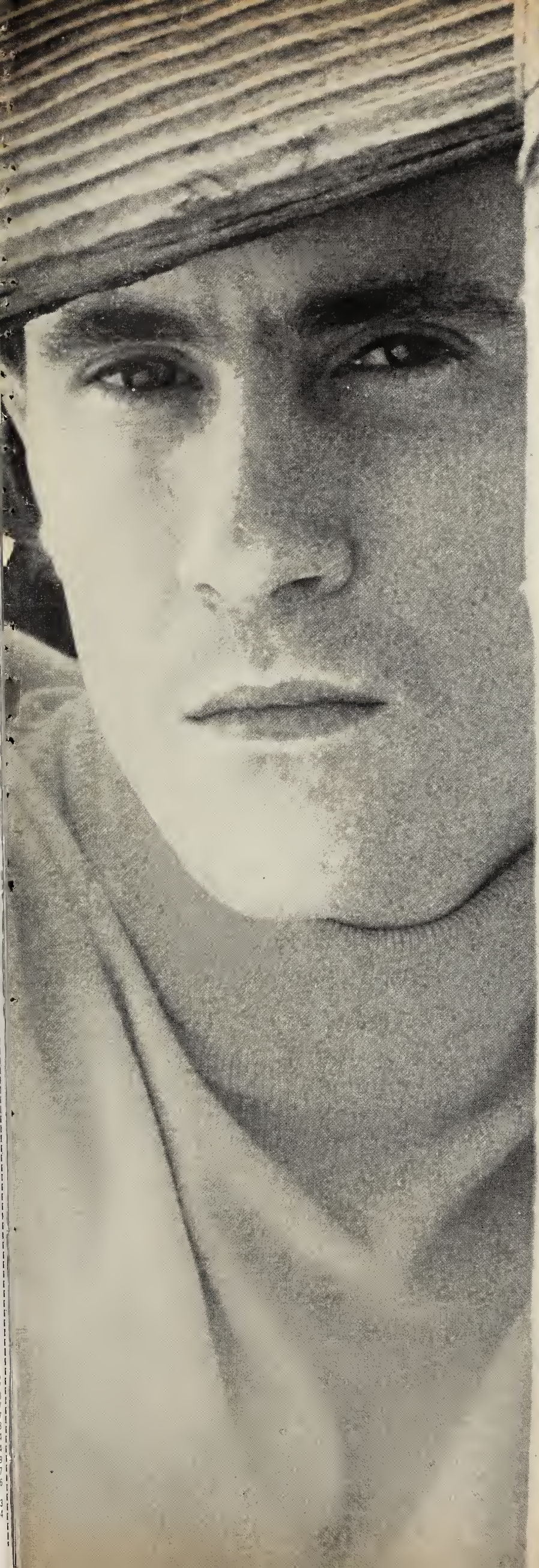

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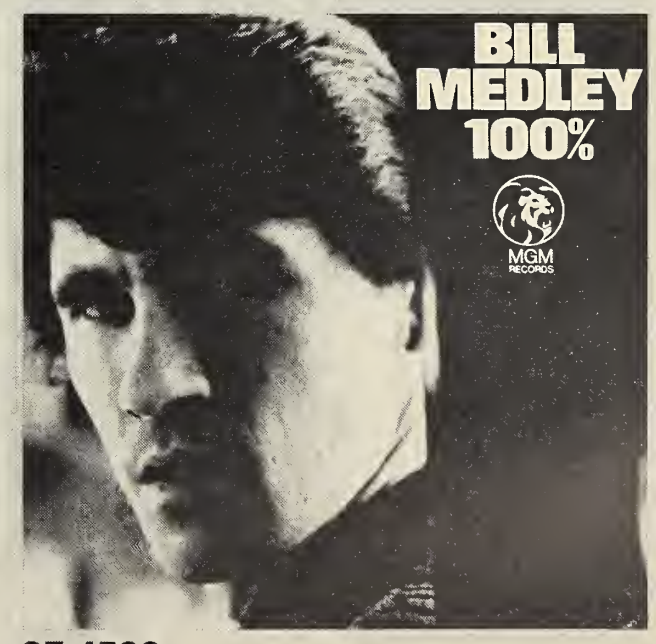

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RCA

CBS Reports Special: '67 Disk Sales Hit $1 Bil

NEW YORK—That $1 billion record industry volume predicted for 1970 actually materialized in 1967, according to a special report from CBS/Columbia group market research.

The report, revealed by John Wiley, director of market research, said that sales reached $1,094,000,000 at suggested list price in 1967, representing an increase of 13% over the 1966 total of $960 million. Even the latter figure is higher than previous estimates of 1967 sales at about $780 million.

New Data Employed

"These are new, more reliable estimates," Wiley explained, "which were developed from data unavailable until this time. The new statistics allow us to place the United States record industry at the billion-dollar level several years in advance of the early-1970's mark originally predicted.

In addition, it is expected that in 1968, LP sales alone will pass the billion-dollar level — 20 years after Columbia Records introduced the long-playing microgroove record." Projections for 1968 show a further gain for the industry as total sales are expected to reach the $1.2 billion level.

The market research department is one component of the CBS/Columbia Group, which is headed by Goddard Lieberson and comprised of four divisions: CBS records, CBS direct marketing services, CBS International, and CBS musical instruments. The market research department services all four divisions in the group.

In 1948, when Columbia Records first announced the release of its long-playing microgroove record, the United States record industry reported a total annual sales volume of only $189 million—less than one-fifth of the gross attained in 1967. Columbia's disk, featuring a compact, light-weight and "unbreakable" construction, acted to revitalize the entire industry. The June 24, 1948, Columbia Records press release described it as "a revolutionary unbreakable microgroove phonograph record which plays up to 45 minutes on one 12-inch double-faced record with full fidelity and absence of distortion hitherto unknown in this field."

Marketing, Packaging Better

Wiley attributes the growth rate of

(Continued on Page 34)

Instrument Sales Down After 21-Year Spurt

NEW YORK—After a 21-year sales boom, the musical instrument industry encountered its first setback in 1967 when retail sales declined 6% to $756 million, and indications for 1968 show a further decline in the making.

Retail sales to the teen market, primarily guitars, drums and amplifiers, have fallen off considerably, possibly due to previous oversaturation of the market.

Sales of pianos and organs have showed a smaller decline, losing 5% in the past year. These instruments account for slightly less than half of all instrument revenue.

Band and orchestra instruments have fared slightly better, with sales of string instruments increasing 10% and woodwinds up 2%. Brass instruments, however, showed a decline of 2%, the first drop in 20 years. Schools, which account for approximately 85% of band and orchestra instrument sales, have been facing an increasing problem with budget cutbacks which may affect sales of these instruments in the near future.

Another threat to American manufacturers, cited in a report by the Wall Street Journal, is the rising number of instrument imports, primarily from Japan, as tariff's continue to decrease under the Kennedy Round tariff program. Some manufacturers are already diversifing into other fields, while others are concentrating on developing more expensive lines.

FRONT COVER:

Top artists and brass of the Warner Bros.-Seven Arts label family are shown on our front cover this week. It's all in celebration of the company's 10th anniversary, a milestone that the label is marking this week at a convention in Hawaii. WB-Seven Arts Records 10th anniversary story is covered in detail in this week's issue.

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Col'bia Pics Starts SGC Label Thru Atco

NEW YORK—Columbia Pictures music division has started a new label in partnership with Atlantic Records. The label, called SGC (after Columbia-Screen Gems, the film company's music division), will be manufactured and distributed through the facilities of Atco Records, the Atlantic affiliate.

This is Columbia's second label organized on a similar basis, the first being the RCA-handled Colgems line. Colgems continues its present status under the RCA corporate structure.

SGC will enter the market with a new group, the Nazz, a Philadelphia vocal-instrumental rock act that performs its own material. Represented by John Kurland Associates, a management-PR outfit, members are all 20 years of age. They're comprised of Todd Rundgren, lead guitarist; Carson Van Osten, bass; Thom Mooney, drummer; and Stewkey, lead vocalist and piano-organist. A single and LP are planned for immediate release.

The Nazz and other acts due for signing will be backed by strong promo, advertising, marketing and merchandising from both the offices of Atlantic and Screen-Gems Columbia, which will also publish material penned by the team. There's also the possibility, of course, that the Nazz

(Continued on Page 10)

UA Music Songs At Peak Impact, Performances, Mechanicals Up 75%

NEW YORK—United Artists Music, the seven-year old blanket company of the UA film division's music publishing interests, is at an all-time peak of success.

Getting at the heart-of-the-matter, reports Murray Deutch, exec vp and general manager of UA's world-wide publishing interests, both mechanicals and performances are running 75% ahead of last year.

In terms of chart action, the company has enjoyed at least nine successes in recent weeks, including action in the pop, R&B and country fields. Also, 10 chart albums contain UA music. In addition to the activities of UA's previously established companies, Unart (BMI), United Artists Music (ASCAP), United Artists International, Deutch is now overseeing the Metric Music catalog, which became a subsidiary of United Artists Music as a result of the recent purchase by Transamerica, UA's parent as of last year, of the record and music assets of Liberty Records. This integration almost tripled the number of copyrights under Deutch's control, adding 15,000 tunes to 8,000 represented by UA.

This naturally necessitated a new staff look at the company. Among them was the appointment of Norm Rubin, vet promo rep, to the post of national promotion manager; the extension of the home office (New York) professional staff, which now includes Stan

(Continued on Page 34)

ABC Acquires L&F Record Service

NEW YORK—ABC Records has made another major acquisition in the wholesaling area, that of Jack Geldbart's L&F Record Service of Atlanta, Ga., according to Larry Newton, label president.

The agreement calls for Geldbart to remain as vice-president and general manager, and he has signed a long term employment contract. L and F will remain under its present management with present policies and employees to remain.

L and F Record Service services approximately 600 accounts in the greater Southeast area, concentrating on the variety store and department store type outlet. L and F was organized by Geldbart in 1958. Geldbart is presently president of NARM, the wholesaling organization.

ABC Record's acquisition of L and F is in line with its recent policy of extending its operations further into the record rack distribution field. Previous acquisitions included New Deal Record Service, Billinis Distributing Co. and Consolidated Distributors, Inc.

Schoenbaum To Atlantic's New Talent Unit

NEW YORK — Jerry Schoenbaum is joining Atlantic Records to helm a new talent development unit. Schoenbaum, who joins the label effective Aug. 6, has left his post as product manager of MGM's Verve/Forecast division.

A hallmark of Schoenbaum's activities at Verve/Forecast was to reach into the underground talent scene, and sign such acts as Janis Ian, Tim Hardin, the Blues Project, Richie Havens, Velvet Underground and Anya Street. These acts helped create an industry phenomena whereby heavy LP action was registered without the benefit of big singles success. A successor to Schoenbaum at Verve/Forecast has not been announced.

Malmkvist Wins German Fest
Stigwood-Gunnell Merger
Wilmot Heads Col. Canada
See
Int'l News Report

THE MARKET & MUSIC

Last week was a good example as any of the ties that the music business now has with Wall Street. Rumors and reports (earnings and otherwise) were strong.

WB-7 Merger

Market talk suggested the possibility of a merger between Warner Bros.-Seven Arts and Seeburg, the juke-box manufacturer, or WB-7 with National General, which operates movie theatres, or WB-7 with Chris-Craft Industries, a diversified company.

ABC Vs. Hughes

The American Broadcasting Co. lost a court round in trying to prevent Howard Hughes from taking over 43% of the company's stock thru a tender offer (at $74.25 a share) that ends this week (15). Federal District Judge Dudley Bonsal didn't rule on the merits of the tender plan, but based his decision to deny ABC a temporary restraining order on his belief that ABC shareholders "might suffer real injury" if unable to take advantage of the Hughes offer. Another court hearing was set at press time.

Earnings Reported

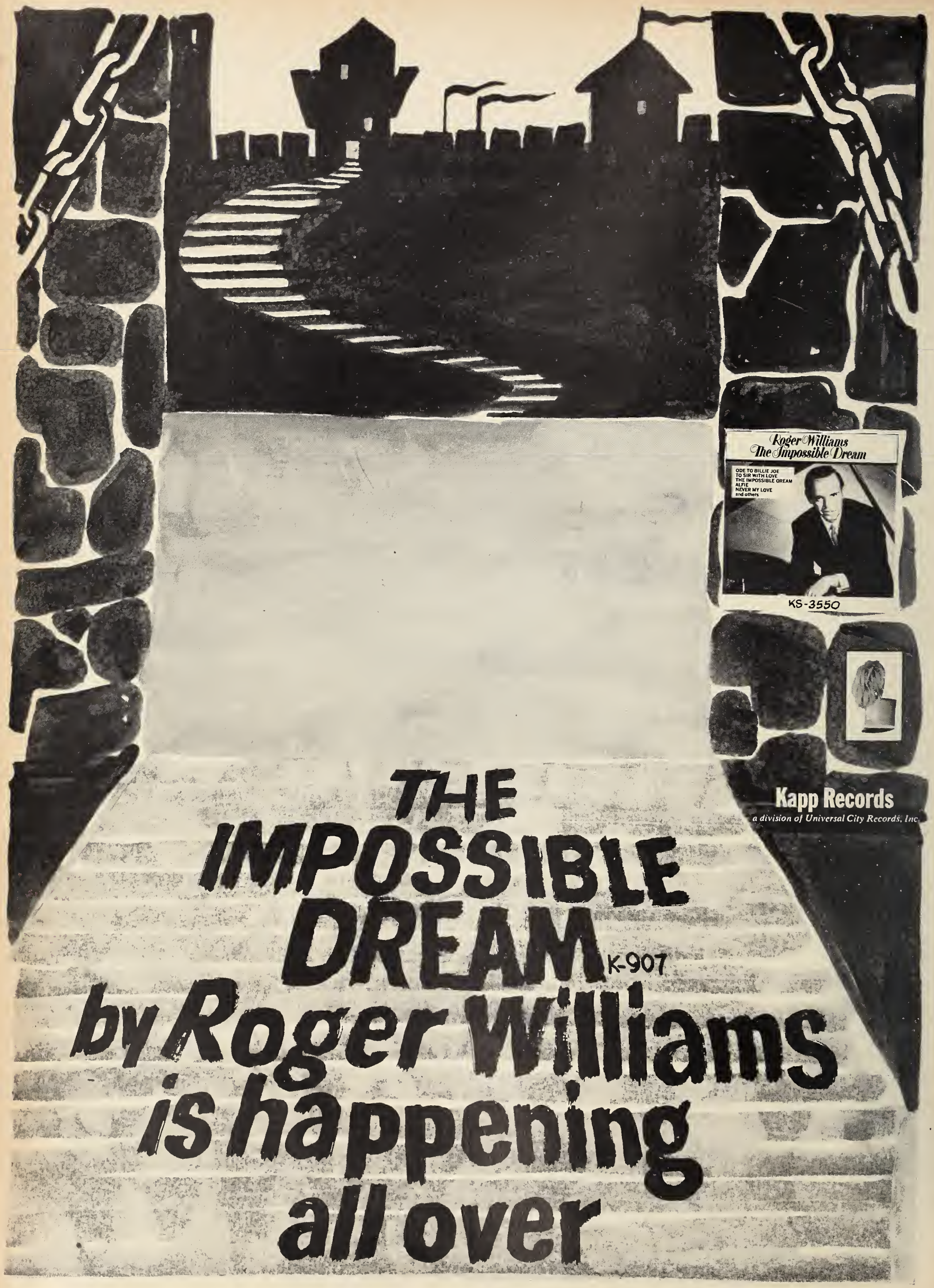
More familiar developments last week involved a series of earnings reports. RCA said its second quarter earnings increased by 13%. First and second quarter sales were the highest in the company's history. Net was $24.8 million on sales of $720.7 million for the quarter ending June 30. MGM's third fiscal quarter, ending June 6, was a loser, with a net loss of $485,000 reported. Before the 10% surtax, retroactive for corporations to Jan 1, profit was $15,000, with $500,000 sliced off for the Government. Paramount Pictures, sources say, is due for its best quarter for the first three months of fiscal 1969.

FTC Plans Study Of Conglomerates

WASHINGTON—The Federal Trade Commission (FTC) plans to investigate the "acquisitions and merger" fever in American business. Seeking to determine its effects on the economy and business in general, it will naturally touch on companies that have acquired interests in the music business. Some weeks ago, the Justice Department issued new guidelines designed to judge questions of monopolistic practices resulting from mergers. The immediate result of the FTC announcement was felt on Wall Street, where some conglomerates lost points in the wake of the FTC decision.

Chappell Comments On Subpublishing Deals

LONDON—Chappell & Co. Ltd. has "always accounted to the American owners for the contractual percentages on receipts derived at the source in all the separate territories concerned." This is the statement of M. E. Ricketts, chairman of the board of directors of Chappell in reply to a Cash Box story in the July 6, issue on "Writers Scrutinize Subpublishing Deals." Story contended that a practice existed whereby subpublishing "chain" arrangements cut down on the income of American writers, particularly those who write English lyrics to non-English songs.


Roger Williams
The Impossible Dream
ODE TO BILLIE JOE
TO SIR WITH LOVE
THE IMPOSSIBLE DREAM
ALFIE
NEVER MY LOVE
and others
KS-3550
THE IMPOSSIBLE DREAM K-907
by Roger Williams
is happening all over
Kapp Records
a division of Universal City Records, Inc.

Columbia Charges 50 With Tape Piracy

NEW YORK—Columbia Records is on the legal warpath on the West Coast to eradicate illegal pirating and marketing of the company's product by unauthorized cartridge tape duplicators.

Columbia filed a law suit last week in the Superior Court for the State of California last week against more than 50 named defendants charged by Columbia with unfair competition and unjust enrichment. The number of defendants in the complaint is the largest ever cited in bogus duplication actions, which in past months have included similar complaints by such labels as RCA, Capitol and A&M.

In commenting on the start of this legal action, Clive Davis, president of Columbia Records, made the following statement: "We are determined to stamp out the illegal duplication and marketing of our product. We intend to aggressively investigate all instances of unauthorized use of our product and will take whatver action is needed." Davis said the label's investigation in California is still continuing and as additional alleged violators are identified, they will be added to the law suit. "These practices," said Davis, "are not only a violation of our rights, but, just as importantly, deprive artists, publishers and unions of their earnings. Illegal tape cartridge duplication put into the hand of the consumer an inferior product which constitutes a disservice to creative talents."

The Columbia action, in addition to asking for damages and accounting, also seeks an injunction to bring an immediate stop to all tape cartridge piracy. The company's legal staff stated is confident of favorable result in the California courts, and that this action would go a long towards ending the practice of bogus tape duplicating and marketing.

Federal Hearing On Fantasy Sale Rights

SAN FRANCISCO — A hearing in Federal Court here will determine which of two parties has the right to purchase the assets of Fantasy/Galaxy Records and of Cireco Music (BMI) and Delta R&E, Two companies are Audio Fidelity, headed by Herman Gimbel, and a company led by Saul Zaentz of Oakland, Calif. Seller is Trident Management of San Francisco, represented by Max Weiss, Milton Weiss, George Weiss and Sol Weiss. No date for the hearing has been set.

Stan Mills Forms 2 Indie Publishing Co's

NEW YORK—Stan Mills has established a new music publishing unit. Mills, who has left his post as general professional manager of E. B. Marks Music, has formed Galahad Music (BMI) and September Music (ASCAP) at 161 West 54th St., this city.

The Song Is The Thing

Mills said he would acquire copyrights on a "highly selective" basis, aiming at wide coverage of his material. Thus, the companies will be "writer-oriented," he said, and are not planning to engage in disk production, an adjunct of many publishing operations today. "My intention is not to stop at one record, but to obtain varied exposure of material with lasting appeal." He feels that engaging in production is not conducive to this format.

Obtaining multi-market, numerous recordings of material has been a mark of Mills' music publishing activities. At E. B. Marks, he was associated with such hits as "All," recorded by 30 performers, "I Taught Her Everything She Knows," which started out as a country music success, and "Yellow Days," represented on 15 recordings. Mills joined E. B. Marks two years ago, following a long association with Mills Music (his father is former Mills owner, Jack Mills) first as head of an affiliate company, B. F. Wood, and then as general professional manager. He got wide coverage on such tunes as "You Got Your Troubles" and "Happiness Is."

Mills said he will announce more details on his new operation in the near future.

Stan Mills

Elektra 'Innovates' Confab Cites Growth

NEW YORK—Trailed by the "most dramatic sales explosion" in its 18-year history, Elektra Records is moving into the late summer and fall selling season with the theme of "Elektra Innovates," a concept that carries with it newness in both the company's developments and its recorded sounds.

A glimpse into Elektra's future months was provided by Jac Holzman, president of the label, and other company execs at a sales confab here last Monday. The company, one of the few indie operations around sans large corporate affiliations, is riding the crest of its greatest success. Holzman said that 80% of the company's LP product over the past year had had chart success, with as much as six albums on the LP listing at the same time and two Doors' LP's among the Top 10.

Elektra will attempt to keep this momentum going with eight new pop-market sets and 13 albums from Nonesuch, its low-priced classical line. The pop sets will feature such front-running rock names as the Doors, the Butterfield Blues Band, Judy Collins and Tim Buckley. Latter two involve additional sets, "In My Life" and "Goodbye & Hello," previous sets transferrred from a 300 series to a low-priced 4000 series. New names being introduced include the Holy Modal Rounders, Nico, a girl singer, David Ackles and Diane Hildebrand. The Nonesuch albums combine both "classical" classics, such as a 6-record set of Haydn's 12 London symphonies retailing at $15, and music with an avant-garde, electronic bent. Nonesuch, which started out as a repository for European issues, now records also in the U.S., including the Buffalo Sym-

(Continued on Page 34)

'Mass Merchandising' Theme of WB-7 Meet

BURBANK, CALIF.—Modern mass merchandising techniques will be emphasized at the Warners-Seven Arts tenth toasting celebration this week when approximately 400 of the company's distribs, salesmen and licensees gather at the Kauai Surf Hotel on Kalapaki Beach in Kauai.

Convention gets underway with a lanai lobby reception on July 18. The following day reps will view the fall product presentation at convention hall where a mass merchandising film will be shown along with 35mm film strips of the labels' August-September album release totaling 26 titles. It'll be followed with an anniversary banquet on Friday night (19) and Hawaiian outdoor clambake on the eve of July 20. There'll also be a golf tournament on Sat.

Highlights of the company's first ten years will also be on the agenda, pointing up the RIAA certified Gold Records—three Reprise singles, three Warners Singles, seventeen Reprise LP's and fifteen Warners LP's—a total of 38 Gold Record Award Winners during the past decade.

Mike Maitland Outlines WB-Seven Arts Int'l Growth Blueprint—See Special Section On Pg. 49

Presbyterian Church In Partnership w/Producers Of New Musicor Group

NEW YORK — Contemporary pop on commercial disks sound is a new vehicle for the message of the Presbyterian Church in the U.S.

In a partnership with producers-writers Bill Ramal and Dick Goodman, the Church is sponsoring a new three-some, the Astrakhan Sleeve, which will deliver socially significant message songs through the Musicor label. This is the first time that the Church, whose total membership in the U.S. is 3.3 million, is associating itself with commercial rock recordings. This new venture is being coordinated by the Church's division of Mass Media, which has previously been associated with non-commercial recordnig ventures in the country music and gospel fields.

Competitive Sound

It is recognized by all parties concerned that primary efforts are to be on behalf of establishing a successful group through normal channels of acceptance at the airplay level. However, the Church is interested in passing on to youngsters the spirit of the Church by attempting to communicate to them via their own music. Ramal and Goodman were, in fact, commissioned to write an initial set of songs, four to date, to be approved by Nancy Carter, a producer at the division of Mass Media. The two songs comprising the initial singles release are "You Can't Hide (from the World Outside)" and "Love is Everywhere." Another song, "Paper Bag of Dreams," is an attempt to tell kids that they "cannot find your dreams" smoking pot. These songs are published through Catalogue Music, a BMI-cleared firm set-up by the Church and Ramal & Goodman.

According to Dick Gilbert of the Mass Media unit, the Church's investment in the recording of the group amounts to $8,700.35, about 10% of the total yearly budget of the division.

Gilbert stressed the need for the Church to express itself through media other than the printed and spoken word, the traditional media in revealing its beliefs.

Art Talmadge, president of Musicor, noted that the investment could be "minor" in view of the potential of the trio. Musicor's campaign on their behalf will include extensive deejay promotion, centering around a press kit explaining the group's origins and intent. They are also slated for exposure in 65 cities covered by the "Upbeat" TV'er, and a guest shot on the Ed Sullivan Show is planned.

The Astrakhan Sleeve are composed of Polly Lease, Jerry Council and Peter Kenneth Bone. Ramal and Goodman indicated that their career need not necessarily involve the recording of "message" songs, but of any material deemed likely to make the grade. They and Gilbert also saw the possibility of further recording ventures by the Church and Ramal-Goodman.

(Continued on Page 34)

Record Crowds At 15th Newport Jazz Fest

The Newport Jazz Festival had the best attendance in its history this year. Approximately sixty thousand tickets were sold, and it is estimated that between thirty-one and thirty-two thousand people went to one or more of the seven concerts that made up the four day (July 4-7) event. Judging by these figures, and by the enthusiasm that greeted every artist from Duke Ellington to Roland Kirk, the Festival was an outstanding success. Listening to thousands of people crying, "More,more," as Dizzy Gillespie left the stage at one o'clock in the morning, bringing to an end a concert that had included almost five solid hours of music, it was hard to give any credence at all to the often heard rumor that jazz is dying.

The Festival opened on Thursday evening, July 4, with a concert that included the New York School of Music, Nina Simone and Trio, the Cannonball Adderly Quintet, the Gary Burton Quartet, Jim Hall, Barney Kessel and the Mongo Santamaria Septet. Adderly and Miss Simone took top honors. Cannonball, on alto sax, his brother Nat, on cornet, and the other members of the Adderly Quintet, were in good form and were enthusiastically received, especially with their "Mercy, Mercy, Mercy" hit. Nina Simone, singing and accompanying herself on the piano, offered lots of soul-filled blues.

The Elvin Jones Trio, starring Jones on drums, stole the show at the Friday afternoon concert. Jones' complex soloing earned him two standing ovations. Rufus Harley, who is, as far as we know, the only jazz bagpiper in the world, opened the concert. In his hands, the bigpipe actually comes off as a jazz instrument. Dizzy Gillespie was there with his Quintet, and being in a good humor, he kept the audience entertained, not only with the sounds that he produced from his famous bent trumpet, but also by camping around and indulging in impromptu dancing and a variety of other stage "business." He introduced Vi Redd, a talented young lady who both sings and plays the saxphone. Avant-grade saxist Archie Shepp offered a set in which, as is his custom, he wandered around the stage extensively, often leaving his group and going off to play in a corner or some other unusual spot. The Clark Terry Big Band closed the Friday afternoon concert, providing a sort of prelude to the "Schlitz Salute To Big Bands," which took place Friday evening.

Newport Photos see page 54

Big Band Blowout

Many people will undoubtedly remember the "Schlitz Salute To Big Bands" as the high point of the entire '68 Festival. Including as it did four of the greatest names in the history of

(Continued on Page 55)

Muntz Blazing Back

VAN NUYS, CALIF. — Utilizing makeshift quarters with temporary facilities Muntz Stereo-Pak has reached a goal set back on May 5 when a million dollar blaze destroyed all cartridge duplication equipment at the #9 Densmore Avenue plant.

Earl Muntz, president of the 4 track duplicating firm, announced last week that its first plateau had been attained. Factory is now producing and filling 100% of orders for top 500 product as well as new releases. He added that the company had still not fully recovered from the blaze and that it would probably take another six months before they would reach former capacity.

Decca Sets Sales Meet

NEW YORK—Decca Records will unveil its fall product line-up at two sales meets set for the period of Sept. 12-17.

The kick-off meeting, to be attended by the company's North Central, Southern, Midwestern and Western divisions, will be held at the Roosevelt Hotel, New Orleans on Sept. 12 to 14, to be followed at the Hotel Bonaventure, Montreal on Sept. 15 to 17 for the Eastern and Canadian sections.

Both conclaves will open with a dinner and show the night preceding the business meetings. Featured at the show will be some of the top name talent on the Decca, Coral and Brunswick labels, along with new talent from all three labels who have been especially timed to debut at the national meetings.

The home office delegation to the national meetings will be led by Bill Gallagher, executive in charge of MCA s marketing and leisure time division and Syd Goldberg, Decca's vice-president in charge of national sales.

Peer South'n Launches 100G Talent Drive

NEW YORK—After eight months of extensive preparation and planning, a $100,000-budgeted drive by the Peer International Corp. into the talent production field has arrived at the launching pad, *Cash Box* has learned. Helmed by Lucky Carle and former rock writer-manager-artist Jimmy Ienner, the mammoth talent drive has turned into one of the largest operations of its kind in the industry, with a stable of 90 recording acts, 30 writers and 8 arrangers on tap.

The program, conceived early last November, took form only after the beginning of the year, and since that time, Ienner and Peer's Lucky Carle have been going at full steam searching for talent, coordinating their activities and grooming that talent for the big time. Ienner reports that more than 500 acts have been screened, many of which as a result of his constant travel throughout the Northeast. Of these, the organization has thus far come up with 72 groups (including four duets) and 18 single artists. He has also built up a roster of 30 writers, on a first refusal basis, and has 8 arrangers at his disposal at any time. In addition, the organization is building a stable of untried producers, who, while they may have access to acts and ideas, have no other outlets to cultivate creativity. The latter will be tantamount to a farm system, with the novice producer given the opportunity to prove his talents.

First Signings

At the moment, Carle and Ienner are concentrating on their first two groups, the Popular Five and the Soul Three, the latter set to debut on Liberty Records and the former signed to the label's Imperial subsidiary. The Popular Five has also been signed for a pair of Schaefer Beer commercials, which are running at this time, and both are set for strong promotional backing.

A second wave of signings is expected soon, from the fifteen acts which Ienner has ready to record within the next month or two, based upon negotiations with ten major labels and several smaller disk operations. Further negotiations have resulted in two of the organization's products being taken over by indie producers, while other deals with top men in the independent field are now pending.

Four of the acts in the new Peer stable have been created right in the studio, one of which, the Dead End Kidds, has already racked up a series of personal appearances both in New York and in Greenland where they spent five weeks entertaining servicemen. The group, formed in February, is now being set for a tour with the Chambers Brothers.

Offers Critiques

Perhaps the most interesting facet of the new operation is in Ienner's handling of the acts that he screens. No act is given the rush treatment, rather, each is given a detailed critique on stylings and ability, followed by an in-depth list of recommendations for the improvement of the act. "Having been involved in the group scene myself," he says, "and having traveled throughout this country and Europe, I know the hangups faced by someone trying to make an impression on uncaring men behind closed doors. I go out and see and hear the talent, and also have an unending line coming up to my office on Broadway."

The unending line, however, is not made up entirely of groups. Quite often, Ienner reports, the younger artists are accompanied by parents with an eye toward protecting their offspring from business malpractices. "The amount of thanks we receive from parents who appreciate our careful scrutiny and analysis is amazing . . . and heart-warming," he says.

Word also has way of getting out in the business itself, and Carle and Ienner find themselves on the receiving end of calls from managers, and even artists themselves, asking for new material to review. This type of reaction has caused songs to be recorded on some of the top labels since the inception of the program.

Peer-Southern is prepared to back all of its operations to the fullest, says Ienner, who has already begun seeing deejays and distributors on the Popular Five and the Soul Three. Backing up his own efforts, and those of Lucky Carle in the area of promotion, will be a team of promotion men assigned by Peer Southern in all key markets.

VP Ralph Peer, Jimmy Ienner, Monique Peer (pres.) & Lucky Carle

Capitol Starts New Label With Bill Lowery

ATLANTA—Capitol Records has finalized arrangements with Atlanta-based indie producer Bill Lowery for the world-wide distribution of Lowery's new 1, 2, 3 (One, Two, Three) label by Capitol.

Lowery's association with Capitol goes back to 1953, when the label released Lowery as an artist. In 1956, Lowery's first major publishing success came with Gene Vincent's "Be Bop-a-Lula" on Capitol.

The first release, set for July 26, will feature the Movers, currently appearing with Billy Joe Royal in the "Mondo Daytona" flick. This will be followed a week later by a disk from Dr. Feelgood and the Interns.

Two Lowery-published tunes, "Spooky" and "Reach Out In The Darkness" have hit Top 10 this year, with a third, the Tams' "Be Young, Be Foolish, Be Happy," on the way up.

A&M Promotes Friesen, Fead & Rosenblatt

HOLLYWOOD — A&M Records has promoted three major execs. Moves, reports Jerry Moss, president, reflect the growth of the label and its subsid companies.

Gil Friesen has been named Vice President of A&M Enterprises which consist of the areas of television, motion pictures, music publishing, concert promotions, and various projects which A&M is involved. Friesen joined A&M Records November, 1964 as General Manager.

Bob Fead who has been National Sales Manager for A&M Records for the past two years has now been named General Manager of the record company.

Ed Rosenblatt moves into the position of National Sales Manager. Rosenblatt joined A&M Records July, 1967, as Administrative Assistant in the Sales and Promotion Department.

The promotion for Fead and Rosenblatt is extremely important to the company since they are major contributors to the domestic sales.

Gil Friesen | Bob Fead | Ed Rosenblatt

Columbia Pre-Meet Promo Seminars Set

NEW YORK—Columbia Records will hold two special promotion seminars, under the direction of national promotion director Tom Noonan, prior to the official opening of the label's 1968 sales convention in San Juan, Puerto Rico, July 24-28.

First seminar, on Tuesday, July 23, will be for Columbia and Date regional promotion managers, and the second, on July 24, for regional and local promo managers. Speakers at both seminars will be Noonan, Ron Alexenburg, assistant national promotion director, Jim Brown, national LP promotion manager and Gene Ferguson, national country promo manager. Bruce Hinton, manager of Date's sales and promo, along with a special guest from the radio industry, will address the July 24 seminar. The July 24 meet will also be the scene of Noonan's announcement of the winner of Columbia's "Local Promotion Man of the Year" award.

Logistics Expert

Columbia's director of artist relations, Dave Wynshaw, has been doubling in logistics to insure that all arrangements for the 600-plus delegates go smoothly. In addition to coordinating flight arrangements, Wynshaw is also handling the details for the over 10,000 meals to be served and is supervising room assignments and banquet facilities in the El San Juan, Americana and Racquet Club Hotels.

Binder/Howe Opens Publishing Firms

HOLLYWOOD — Binder/Howe Productions is moving into the music publishing field with the addition of Mr. Bones Music Publishing, Inc. Steve Binder and Bones Howe, company presidents, said that Mr. Bones Music Publishing, Inc. will be BMI, and will include three writers under exclusive writing contracts to the company.

The writers are Jeff Comanor, who currently has original songs on both The Fifth Dimension and The Association LP's among others; Poet Richard McClelland, who wrote the Association hit "Rose Petals, Incense and a Kitten" which is featured on the current "Birthday" LP of the group; and Lanny Duncan, who has penned successful songs, including the instrumental hit, "Let's Go".

Screen Gems' New Label

(Continued from page 7)

will receive exposure via Columbia feature films or TV series. Latter area may include an upcoming Screen Gems TV'er, "The Ugliest Girl in Town," a London-Locale "mod" series that will lend itself to interpolation of rock acts.

With its Columbia affiliation, SGC will also take advantage of television and feature film music and performers. Broadway ventures created by SG-Col writers is also blueprinted.

Announcement of the new label was made jointly by Ahmet Ertegun, president of Atlantic; Lester Sill, vp and general manager of the record division of Screen Gems-Columbia, and Emil LaViola, vp and general manager of the music division of SG-Col.

TOP PHOTO shows principals in the formation of the SGC label: Lester Sill (left), Emile LaViola, Ahmet & Nesuhi Ertegun. IN CENTER, the new SGC logo. THIRD ROW picture is of the Nazz.

If you're Looking Ahead

for the next chart-topper,
the next million record seller,
the next new sound trend (and who isn't?)

then may we lovin'ly suggest

NEVER GOING BACK

KA-250

the fantastic new single by

THE LOVIN' SPOONFUL

Produced by Chip Douglas *A Product of Koppelman & Rubin Associates, Inc.*

Kama Sutra

KAMA SUTRA

RECORDS

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MGM Records is a division of Metro-Goldwyn-Mayer Inc.

PIGMEAT MARKHAM

HERE COMES THE JUDGE

CHESS 2049

THE DELLS

STAY IN MY CORNER

CADET 5612

THE STATUS QUO

PICTURES OF MATCH STICK MEN

CADET CONCEPT 7001

LAURA LEE

NEED TO BELONG

CHESS 2052

WILDWEEDS

I'M DREAMING

CADET CONCEPT 7004

BILLY STEWART

TELL ME THE TRUTH

CHESS 2053

CHESS RECORDS

CashBox Radio Active

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks.

(TALLY COMPLETED JULY 10, 1968 — COVERS PRECEDING WEEK)

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
53%	People Got To Be Free	Rascals	Atlantic	53%
50%	Classical Gas	Mason Williams	Warner Bros.	77%
48%	Somebody Cares	Tommy James & Shondells	Roulette	72%
44%	Yesterday Dreams	Four Tops	Motown	65%
42%	I Can't Stop Dancing	Archie Bell & Drells	Atlantic	42%
40%	Born To Be Wild	Steppenwolf	Dunhill	47%
37%	Down In Tennessee	Kasenetz/Katz Singing Orchestral Circus	Buddah	37%
36%	Don't Give Up	Petula Clark	Warner Bros.	36%
33%	Sunshine Of Your Love	Cream	Atco	93%
32%	Sealed With A Kiss	Gary Lewis	Liberty	32%
30%	Halfway To Paradise	Bobby Vinton	Epic	77%
28%	I'll Guess I'll Have To Cry, Cry, Cry	James Brown	King	28%
27%	1,2,3	Red Light	1910 Fruitgum Co.	62%
25%	You Met Your Match	Stevie Wonder	Tamla	58%
23%	Mr. Bojangles	Jerry Jeff Walker	Atco	37%
22%	My Name Is Jack	Manfred Mann	Mercury	52%
21%	Alice Long	Tommy Boyce & Bobby Hart	A & M	80%
20%	Hello, I Love You	Doors	Elektra	95%
19%	Do It Again	Beach Boys	Capitol	19%
18%	Imposible Dream	Roger Williams	Kapp	34%
16%	And Suddenly	Cherry People	Heritage	53%
15%	Breaking Up Is Hard To Do	Happenings	B.T. Puppy	46%
14%	Slip Away	Clarence Carter	Atlantic	14%
13%	Mr. Bojangles	Bobby Sole	Date	13%
12%	Soul Limbo	Booker T & Mg's	Stax	49%
11%	Two Bit Manchild	Neil Diamond	UNI	48%
10%	Journey To The Center Of The Mind	Amboy Dukes	Mainstream	47%
10%	Dreams Of The Everyday Housewife	Glen Campbell	Capitol	10%

LESS THAN 10%—BUT MORE THAN 5% — **Total % To Date**

Hitch It To The Horse—Fantastic Johnny C—Phil L.A. Of Soul 57%

Light My Fire—Jose Feliciano—RCA 9%

Soul Meeting—Soul Clan—Atlantic 17%

Never Goin' Back—Lovin' Spoonful—Kama Sutra 51%

Can't You See Me Cry—New Colony Six—Mercury 8%

I Get The Sweetest Feeling—Jackie Wilson—Brunswick 8%

What A Wonderful World—Louis Armstrong—ABC 7%

On The Road Again—Canned Heat—Liberty 7%

I Need Love—Third Booth—Independence 7%

STEREO

Aretha Now

ATLANTIC

The Greatest Aretha

"ARETHA NOW"

Atlantic 8186

THINK
I SAY A LITTLE PRAYER
SEE SAW
NIGHT TIME IS THE RIGHT TIME
YOU SEND ME
YOU'RE A SWEET MAN
I TAKE WHAT I WANT
HELLO SUNSHINE
A CHANGE
I CAN'T SEE MYSELF LEAVING YOU

ATLANTIC

Vital Statistics

DETAILED INFORMATION ABOUT TITLES ON THE CASH BOX TOP 100 THIS WEEK

* New To The Top 100

#1
JUMPIN' JACK FLASH (2:42)
Rolling Stones-London 908
539 West 25th Street, NYC.
PROD: Jimmy Miller c/o Island Records
155 Oxford St. London W1, England.
PUB: Gideon BMI c/o Allen Klein
Warwick Hotel, NYC.
WRITERS: Mick Jaegger-Keith Richards
FLIP: Child Of The Moon

#2
THIS GUY'S IN LOVE WITH YOU (3:55)
Herb Alpert-A&M 929
1416 La Brea, Hollywood, Calif.
PROD: Herb Alpert & Jerry Moss c/o A&M
PUB: Blue Seas ASCAP & Jac ASCAP
c/o Fred E. Ahlert 15 E. 48 St., NYC.
WRITERS: David-Bacharach ARR: Bacharach
FLIP: A Quiet Tear

#3
LADY WILL POWER (2:38)
Gary Puckett & Union Gap-Columbia 44547
51 West 52nd Street, NYC.
PROD: Jerry Fuller c/o Columbia
PUB: Viva BMI
1800 N. Argyle Suite 200, H'wood, Calif.
WRITER: J. Fuller ARR: Al Capps
FLIP: Daylight Stranger

#4
THE HORSE (2:25)
Cliff Nobles & Co.-Phil L.A. of Soul 313
919 N. Broad Street, Philadelphia, Pa.
PROD: Jesse James c/o Jamie Cuyden
(same address)
PUB: Dandelion BMI (same address)
James Boy BMI Norristown, Pa.
WRITER: J. James ARR: Bobby Martin
FLIP: Love Is All Right

#9
GRAZING IN THE GRASS (2:25)
Hugh Masekela-UNI 55066
8255 Sunset Blvd., L.A., Calif.
PROD: Stewart Levine c/o Chisa
PUB: Chisa BMI
1601 Queens Rd., Hollywood, Calif.
WRITER: P. Hou
FLIP: Bajabula Bonke (The Healing Song)

#6
ANGEL OF THE MORNING (2:58)
Merrilee Rush-Bell 705
1776 Bway, NYC.
PROD: Tommy Cogbill & Chips Moman
827 Thomas St., Memphis, Tenn.
PUB: Blackwood BMI 1650 Bway, NYC.
WRITER: Chip Taylor
FLIP: Reap What You Sow

#7
LOOK OF LOVE (3:03)
Sergio Mendes & Brasil '66-A&M 924
1416 La Brea, L.A., Calif.
PROD: Herb Alpert c/o A&M
PUB: Colgems ASCAP
7033 Sunset Blvd., H'wood, Calif.
WRITERS: B. Bachrach-H. David
ARR: Dave Grusin FLIP: Like A Lover

#8
INDIAN LAKE (2:40) Cowsills-MGM 13944
1350 Ave. of the Americas, NYC.
PROD: Wes Farrell, 39 W. 55 St., NYC.
PUB: Pocket Full of Tunes BMI
39 W. 55 St., NYC.
WRITER: Romeo ARR: Tony Romeo
FLIP: Newspaper Blanket

#9
HUROY GURDY MAN (3:15)
Donovan-Epic 10345
51 West 52nd Street, NYC.
PROD: Micki Most
101 Dean St., London, Eng.
PUB: Peer Int'l BMI 1619 Bway, NYC
WRITER: D. Leitch FLIP: Teen Angel

#10
STONED SOUL PICNIC (3:23)
5th Dimension-Soul City 766
6920 Sunset Blvd., Hollywood, Calif.
PROD: Bones Howe c/o Binder/Howe
8833 Sunset Blvd. Suite 410, L.A., Cal.
PUB: Tuna Fish BMI
c/o Barovick Koneck & Bomser 555 Mad. Ave., NYC.
WRITER: Laura Nyro
ARR: R. Pohlman-B. Alcivar-B. Holman
FLIP: The Sailboat Song

#11
O. W. WASHBURN (2:46)
The Monkees-Colgems 1023
711 Fifth Ave., NYC.
PROD: The Monkees c/o Colgems
PUB: Columbia/Screen Gems BMI (same address)
WRITERS: Leiber-Stoller
ARR: Shorty Rogers
FLIP: It's Nice To Be With You

#12
REACH OUT OF THE DARKNESS (2:58)
Friend And Lover-Verve/Forecast 5069
1350 Ave. of the Americas, NYC.
PROD: Joe South & Bill Lowery
P.O. Box 9687 Atlanta, Georgia.
PUB: Lowery BMI (same address)
WRITER: Post FLIP: Time On Your Side

#13
MAC ARTHUR PARK (7:20)
Richard Harris-Dunhill 4134
1330 Ave. of the Americas, NYC.
PROD: Canopy 9255 Sunset Blvd., L.A., Cal.
PUB: Canopy ASCAP (same address)
WRITER: Jimmy Webb ARR: Jimmy Webb
FLIP: Didn't We

#14
YUMMY YUMMY YUMMY (2:18)
Ohio Express-Buddah 38
1650 Broadway, NYC.
PROD: Kasenetz-Katz 200 W. 57 St., NYC
PUB: TM BMI 1619 Bway, NYC.
WRITERS: A. Resnick-J. Levine
ARR: Jimmy Calvert FLIP: "Zig Zag"

#15
HELLO I LOVE YOU (2:13) Doors-Elektra 45635
1855 Broadway, NYC.
PROD: Paul Rothchild c/o Elektra
PUB: Nipper ASCAP (same address)
WRITERS: The Doors FLIP: Love Street

#16
SHE'S A HEART BREAKER (2:59)
Gene Pitney-Musicor 1306
240 W. 55 St., NYC.
PROD: Charlie Foxx c/o Musicor
PUB: Catalogue BMI 240 W. 55 St., NYC.
Cee & Eye BMI
c/o Ginsberg & Hack 808 5th Ave., NYC.
WRITERS: Charlie Foxx-Jerry Williams
ARR: Teacho Wilchire-C. Foxx
FLIP: Conquistador

#17
TURN AROUND, LOOK AT ME (2:43)
The Vogues-Reprise 0686
4000 Warner Blvd., Burbank, Calif.
PROD: Dick Glasser c/o Reprise
PUB: Viva BMI 1800 Argyle St., H'wood, Cal.
WRITER: Jerry Capehart
ARR: Ernie Freeman FLIP: Then

#18
HERE COMES THE JUDGE (2:33)
Shorty Long-Soul 35044
2457 Woodward Ave., Detroit, Mich.
PROD: Shorty Long & B.J. c/o Soul
PUB: Jobete BMI (same address)
WRITERS: Brown-de Passe-Long
FLIP: Sing What You Wanna

#19
DREAM A LITTLE DREAM OF ME (3:14)
Mama Cass Dunhill 4145
449 S. Beverly Drive, Bev. Hills, Calif.
PROD: Lou Adler
PUB: Words Music ASCAP 17 W. 60 St., NYC.
WRITERS: W. Schwant-S. Andre-G. Kahn
FLIP: Midnight Voyage

#20
SKY PILOT (Part 1) (2:55)
Eric Burdon & Animals-MGM 4537
1350 Ave. of the Americas, NYC.
PROD: Tom Wilson 361 Waverly Av., Bklyn, NY
PUB: Slamina BMI 241 W. 72 St., NYC.
Sealark BMI 25 W. 56 St., NYC.
WRITERS: Burdon-Briggs-Weider-Jenkins-McCulloch
ARR: Vic Briggs FLIP: Sky Pilot (Complete Version)

#21
NEVER GIVE YOU UP (2:56)
Jerry Butler-Mercury 72798
35 E. Wacker Drive, Chicago, Ill.
PROD: Gamble Huff
250 S. Broad St., Phila, Pa.
PUB: Parabut BMI c/o Ensign
1501 Broadway, NYC.
WRITERS: Gamble-Huff-Butler
ARR: Bobby Martin FLIP: Beside You

#22
AUTUMN OF MY LIFE (3:26)
Bobby Goldsboro-United Artists 50318
729 7th Ave, NYC.
PROD: Bob Montgomery & Bobby Goldsboro
c/o United Artists
PUB: UNART BMI (same address)
WRITER: Bobby Goldsboro
ARR: Don Tweedy FLIP: She Chased Me

#23
HERE COMES THE JUDGE (2:40)
Pigmeat Markham-Ghess 2049
320 E. 21 St., Chicago, Ill.
PROD: Gene Barge, c/o Chess
PUB: Arc BMI 1619 Bway, NYC.
WRITERS: Alen-Astor-Markham-Harvey
FLIP: The Trial

#24
PICTURES OF MATCH STICK MEN (2:59)
The Status Quo-Cadet Concept 7001
320 E. 21 Street, Chicago, Ill.
PROD: John Schroeder c/o Pye Records
Great Cumberland Pl., London, Eng.
PUB: Northern ASCAP c/o MCA
445 Park Ave., NYC.
WRITER: Francis Rossi
FLIP: Gentleman Joe's Sidewalk Cafe

#25
DON'T TAKE IT SO HARD (2:27)
Paul Revere & The Raiders-Columbia 44553
51 West 52 Street, NYC.
PROD: Mark Lindsay 9125 Sunset Blvd., L.A. Cal.
PUB: Boom BMI 250 N. Canon Dr., Bev. Hills, Cal.
WRITER: M. Lindsay ARR: M. Lindsay
FLIP: Observations From Flight 285 (In ¾ Time)

#26
I'M A MIDNIGHT MOVER (2:25)
Wilson Pickett-Atlantic 2528
1841 Broadway, NYC.
PROD: Tom Dowd c/o Atlantic
1337 Via Oel Rey, S. Pasadena, Calif.
Cotillion BMI, 1841 Bway, NYC.
WRITERS: Wilson Pickett-Bobby Womack
ARR: Tom Dowd Flip: Deborah

#27
WITH PEN IN HAND (3:32)
Billy Vera-Atlantic 2526
1841 Broadway, NYC.
PROD: Chip Taylor 51 W. 52 St., NYC.
PUB: UNART BMI c/o United Artists
729 7th Ave., NYC
WRITER: Bobby Goldsboro
ARR: Arif Mardin FLIP: Good Morning Blues

#28
I LOVE YOU (4:37) People-Capitol 2078
1750 N. Vine, H'wood, Calif.
PROD: Mikel Hunter, c/o Capitol
PUB: Mainstay BMI 101 W. 55 St., NYC.
WRITER: Chris White
FLIP: Somebody Tell Me My Name

#29
MRS. ROBINSON (4:00)
Simon & Garfunkel-Columbia 44511
51 West 52 Street, NYC.
PROD: Simon-Garfunkel c/o Mort Lewis
75 East 55 Street, NYC.
Halee c/o Columbia
PUB: Charing Cross BMI 40 E. 54 St. NYC.
WRITER: P. Simon FLIP: Old Friends/Bookends

#30
CLASSICAL GAS (3:00)
Mason Williams-Warner Bros. 7190
4000 Warner Blvd., Burbank, Calif.
PROD: Mike Post for Amos Prod.
3701 Warner Blvd., Burbank, Cal.
PUB: Irving BMI 1416 N La Brea, L.A., Cal.
WRITER: Mason Williams ARR: Mike Post
FLIP: Long Time Blues

#31
LICKING STICK-LICKING STICK (Part 1) (2:50)
James Brown-King 6166
1540 Brewster Ave., Cinn., Ohio.
PROD: James Brown 850 7th Ave., NYC.
PUB: Toccoa BMI 1501 Bway, NYC.
Lois BMI 1540 Brewster Ave., Cinn., Ohio.
WRITERS: J. Brown-A. Ellis-D. Byrd
FLIP: Licking Stick-Licking Stick (Part 2)

#32
SOME THINGS YOU NEVER GET USED TO (2:23)
Diana Ross & The Supremes-Motown 1126
2457 Woodward Ave., Detroit, Mich.
PROD: Ashford & Simpson c/o Motown
PUB: Jobete BMI (same address)
WRITERS: N. Ashford-V. Simpson
FLIP: You've Been So Wonderful To Me

#33
LOVER'S HOLIDAY (2:34)
Peggy Scott & Jo Jo Benson-SSS Int'l 736
1650 Broadway, NYC.
PROD: Huey P. Meaux
c/o Shelby Singleton, 1650 Bway, NYC.
PUB: Crazy Cajun BMI
2315 Portsmouth, Houston, Texas
WRITERS: Thomas-McRee-Thomas
FLIP: Here With Me

#34
YESTER LOVE (2:16)
Smokey Robinson & Miracles-Tamla 54167
2457 Woodward Ave. Detroit, Michigan.
PROD: Smokey c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Robinson-Cleveland
FLIP: Much Better Off

#35
IT'S NICE TO BE WITH YOU (2:51)
The Monkees-Colgems 1023
711 Fifth Ave., NYC.
PROD: The Monkees c/o Colgems
PUB: Columbia/Screen Gems BMI (same address)
WRITER: Goldstein ARR: Shorty Rogers
FLIP: D. W. Washburn

#36
FOLSOM PRISON BLUES (2:46)
Johnny Cash-Columbia 44513
51 West 52nd Street, NYC.
PROD: Bob Johnston c/o Columbia
PUB: Hi-Lo BMI 639 Madison Av. Memphis, Tenn.
WRITER: Johnny Cash FLIP: The Folk Singer

#37
THE STORY OF ROCK & ROLL (2:40)
The Turtles-White Whale 237
8961 Sunset Blvd., L.A., Calif.
PROD: Chip Douglas for Douglas
Hatlelid Foundation c/o White Whale
PUB: Rock Music BMI c/o Harry Fox
460 Park Ave., NYC.
WRITER: Nilsson FLIP: Can't You Hear The Cows

#38
IT SHOULD HAVE BEEN ME (2:59)
Gladys Knight & The Pips-Soul 35045
2457 Woodward Ave., Detroit, Mich.
PROD: N. Whitfield c/o Soul
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Stevenson
FLIP: You Don't Love Me No More

#39
ELEANOR RIGBY (2:56) Ray Charles-ABC 11090
1330 Ave. of the Americas, NYC
PROD: Tangerine Records
2107 W. Washington Blvd., L.A., Calif.
PUB: Maclen BMI 1780 Bway, NYC.
WRITERS: J. Lennon-P. McCartney
FLIP: Understanding

#40
STAY IN MY CORNER (6:10) Dells-Cadet 5612
320 E. 21st Street, Chicago, Ill.
PROD: Bobby Miller c/o Cadet
PUB: Conrad BMI
1449 S. Michigan Ave, Chicago, Ill.
WRITERS: Miller-Strong Flemons
ARR: Chas. Stepney FLIP: Love Is So Simple
PUB: Tracebob BMI c/o Bobby D. Womak

#41
HALFWAY TO PARADISE (2:40)
Bobby Vinton-Epic 10350
51 West 52 Street, NYC.
PROD: Billy Sherrill c/o Epic
PUB: Screen Gems/Columbia BMI
711 Fifth Ave, NYC.
WRITERS: C. Goffin-C. King
FLIP: (My Little) Christi

#42
SUNSHINE OF YOUR LOVE (3:03)
Cream-Atco 6544
1841 Broadway, NYC.
PROD: Felix Pappalardi
6 McDougall Alley, NYC.
PUB: Casserol BMI c/o Walter Hofer
221 West 57 Street, NYC.
WRITERS: Jack Bruce-Peter Brown-Eric Clapton
FLIP: S.W.L.A.B.R.

#43*
PEOPLE GOT TO BE FREE (2:57)
Rascals-Atlantic 2537
1841 Broadway, NYC.
PROD: The Rascals c/o Slacsar
PUB: Slacsar BMI c/o Stevens Weiss
Steingarten Wedeen 444 Madison Ave, NYC.
WRITERS: F. Cavaliere-E. Brigati
ARR: Arif Mardin FLIP: My World

#44
JOURNEY TO THE CENTER OF THE MIND (3:11)
Amboy Dukes-Mainstream 684
1290 Ave of the Americas, NYC.
PROD: Bob Shad (same address)
PUB: Brent BMI (same address)
WRITERS: T. Nugent-S. Farmer
FLIP: Mississippi Murderer

#45
BABY YOU COME ROLLIN' ACROSS MY MIND (2:24)
Peppermint Trolley Co.-Acta 815
6565 Sunset Blvd., Hollywood, Calif.
PROD: Dan Dalton Suite D
6532 Sunset Blvd., H'wood, Cal.
PUB: Breshnahan BMI Suite D
6532 Sunset Blvd., H'wood, Cal.
WRITER: Jesse Lee Kincaid ARR: D. Dalton
FLIP: 9 O'Clock Businessman

#48
FACE IT GIRL, IT'S OVER (3:09)
Nancy Wilson-Capitol 2136
1750 N Vine, L.A. Calif.
PROD: David Cavanaugh c/o Capitol
PUB: Richard Irwin ASCAP 1650 Bway, NYC.
WRITERS: Frank Stanton-Andy Badale
ARR: H. B. Barnum FLIP: The End Of Our Love

#47
HITCH IT TO THE HORSE (2:42)
Fantastic Johnny C-Phil LA of Soul 315
919 N. Broad St., Philadelphia, Pa.
PROD: Jesse James c/o Jamie Records
(same address)
PUB: Dandelion BMI & James Boy BMI
(same address)
WRITER: J. James ARR: Bobby Martin
FLIP: Cool Broadway

#48
AMEN (3:00) Otis Redding-Atco 6592
1841 Broadway, NYC.
PROD: Steve Cropper
926 E. McLemore St., Memphis, Tenn.
PUB: East BMI
926 E. McLemore St., Memphis, Tenn.
Time BMI 449 S. Beverly Dr., Bev. Hills, Calif.
Redwal BMI 535 Cotton Ave., Macon, Ga.
WRITER: Traditional ARR: Otis Redding
FLIP: Hard To Handle

#49
ALICE LONG (2:42)
Tommy Boyce & Bobby Hart-A&M 948
1416 N. La Brea, H'wood, Calif.
PROD: Boyce & Hart
c/o Screen Gems Columbia
7033 Sunset Blvd., H'wood, Calif.
PUB: Screen Gems Columbia BMI
711 5th Ave., NYC.
WRITERS: Boyce & Hart
ARR: Artie Butler FLIP: P.O. Box 9847

#50
SEALED WITH A KISS (2:22)
Gary Lewis-Liberty 56037
6920 Sunset Blvd., L.A. Calif.
PROD: Snuff Garrett
6922 Hollywood Blvd., H'wood, Calif.
PUB: Post ASCAP c/o Metric
1560 N. La Brea, H'wood, Calif.
WRITERS: Peter Udell-Gary Geld
ARR: Al Capps FLIP: Sara Jane

#51
LOVIN' SEASON (2:40) Gene & Debbie-TRX 5010
2510 Franklin Rd., Nashville, Tenn.
PROD: Don Gant c/o TRX
PUB: Acuff Rose BMI (same address)
WRITER: G. Thomas
FLIP: Love Will Give Us Wings

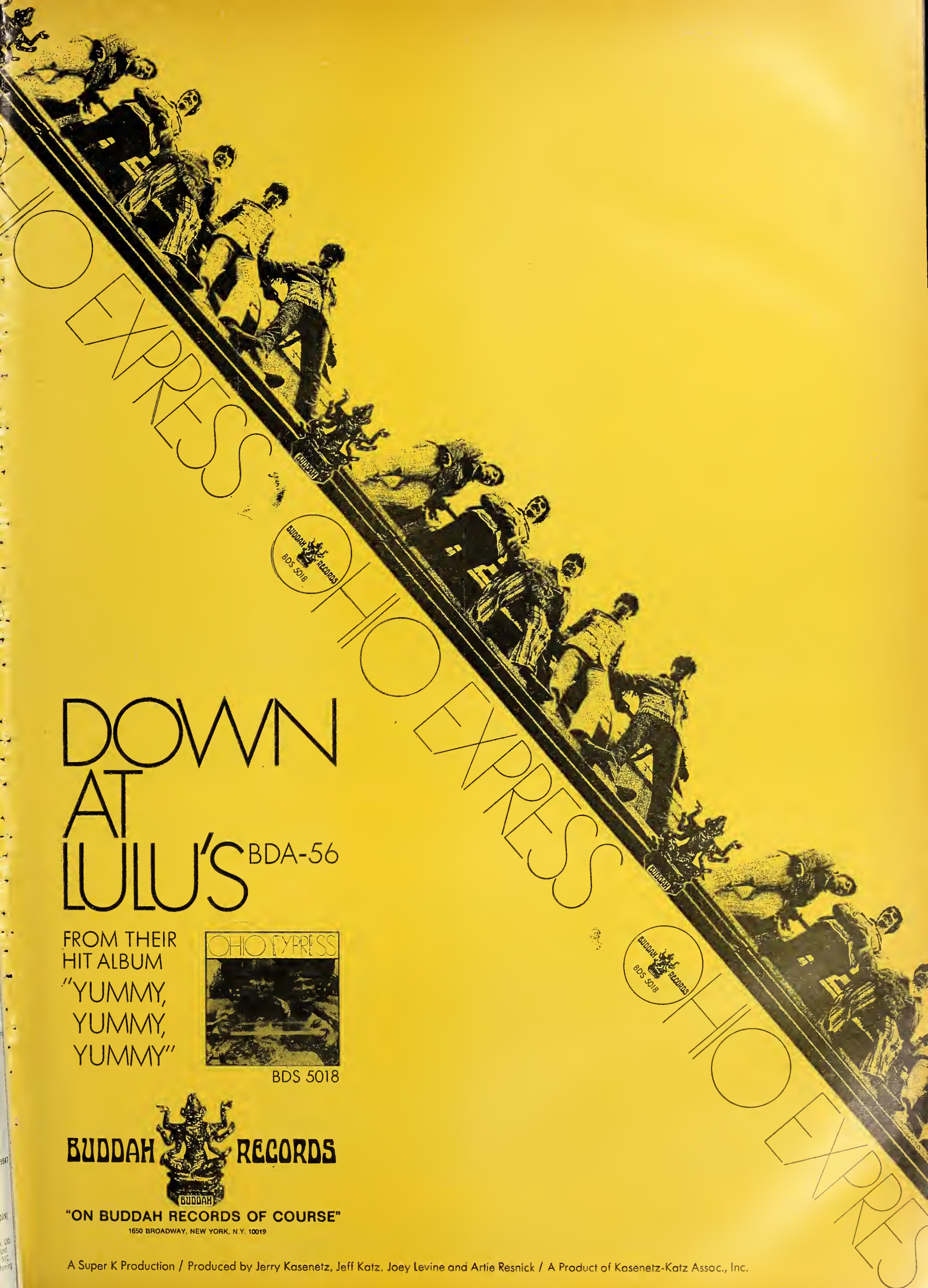
#52
DREAMS OF AN EVERYDAY HOUSEWIFE (2:38)
Glen Campbell-Capitol 2224
1750 N. Vine, Hollywood, Calif.
PROD: Al De Lory c/o Capitol
PUB: Combine BMI
530 W. Main St., Hendersonville, Tenn.
WRITER: Chris Gantry ARR: Al De Lory
FLIP: Kelli Hoedown

#53
EYES OF A NEW YORK WOMAN (2:50)
B. J. Thomas-Scepter 12219
254 West 54th Street, NYC.
PROD: Chips Moman
827 Thomas St., Memphis, Tenn.
PUB: Press BMI 905 16th Ave. So. Nashville, Tenn.
WRITER: M James

#54
(LOVE IS LIKE A) BASEBALL GAME (2:45)
Intruders-Gamble 217
1650 Broadway, NYC.
PROD: Gamble Huff
250 S. Broad St., Phila., Pa.
PUB: Razor Sharp BMI
250 S. Broad St., Phila., Pa.
WRITERS: Gamble-Huff
FLIP: Friends No More
FLIP: I May Never Get To Heaven

#55
LET YOURSELF GO (2:56) Elvis Presley-RCA 9547
155 East 24 Street, NYC.
PUB: Elvis Presley BMI 1619 Bway, NYC
WRITER: Byers
FLIP: Your Time Hasn't Come Yet, Baby

#56
TUESDAY AFTERNOON (FOREVER AFTERNOON)
(2:20) Moody Blues-Deram 85028
539 West 25th Street, NYC.
PROD: Tony Clarke c/o Decca Record Co. Ltd.
9 Albert Embankment SE 1, London, England
PUB: Essex ASCAP 10 Columbus Circle, NYC.
WRITER: Justin Hayward FLIP: Another Morning



DOWN AT LULU'S

BDA-56

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BDS 5018

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#57
YOU MET YOUR MATCH (2:42)
Stevie Wonder-Tamla 54168
2457 Woodward Ave, Detroit, Mich.
PROD: D. Hunter-S. Wonder c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Hunter-Wonder-Hardaway
FLIP: My Girl

#58*
YESTERDAY'S DREAMS (2:55)
4 Tops-Motown 1127
2457 Woodward Ave. Detroit, Mich.
PROD: Ivy Hunter c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Hunter-Bullock-Goga-Sawyer
FLIP: For Once In My Life

#59
DREAMS OF AN EVERYDAY HOUSEWIFE (3:03)
Wayne Newton-MGM 13955
1350 Ave of the Americas, NYC.
PROD: Jim Vienneau
720 17th Ave. So., Nashville, Tenn.
PUB: Combine BMI
530 W. Main St., Hendersonville, Tenn.
WRITER: C. Gantry ARR: Don Peake
FLIP: The Tip of My Fingers

#60
COMPETITION AIN'T NOTHING (2:25)
Little Carl Carlton-Back Beat 588
2809 Erastus St., Houston, Texas.
PROD: Webb & Hiram
467 Algonquin St., Detroit, Mich.
PUB: Don BMI 2809 Erastus St., Houston, Tex.
WRITERS: Wm. Webb-Louise Hiram
ARR: Wm. Webb FLIP: Three Way Love

#61*
DON'T GIVE UP (3:02)
Petula Clark-Warner Bros. 7216
4000 Warner Blvd. Burbank, Calif.
PROD: Tony Hatch c/o Pye A.T.V. House
G.T. Cumberland Pl. London W1 Eng.
PUB: Duchess BMI c/o MCA
445 Park Ave. NYC.
WRITERS: Hatch-Trent ARR: Hatch
FLIP: Everytime I See A Rainbow

#62
LOVE MAKES A WOMAN (2:49)
Barbara Acklin-Brunswick 55379
445 Park Ave., NYC.
PROD: Carl Davis & Eugene Record c/o Brunswick
PUB: Jalynne BMI 2203 Spruce St., Phila., Pa.
BRC BMI c/o MCA 445 Park Ave., NYC
WRITERS: Eugene Record-Wm. Sanders
Davis-Gerald Sims ARR: Wm. Sanders
FLIP: Come & See Me Baby

#63*
I CAN'T STOP DANCING (2:19)
Archie Bell & Orells-Atlantic 2534
1841 Broadway, NYC.
PROD: Gamble Huff 250 S. Broad St. Phila, Pa.
PUB: Downstairs BMI c/o Kenneth Gamble
5412 Osage Ave, Phila, Pa.
Double Diamond BMI 250 S. Broad St. Phila, Pa.
WRITERS: Gamble Huff ARR: Tommy Bell
FLIP: You're Such A Beautiful Child

#64
BE YOUNG, BE FOOLISH, BE HAPPY (2:06)
Tams-ABC 11066
1330 Ave. of the Americas, NYC.
PROD: Joe Smith c/o Bill Lowery
P.O. Box 9687, Atlanta, Ga.
PUB: Low-Twi BMI & Low-Sal BMI
P.O. Box 9687, Atlanta, Ga.
WRITERS: Whitley-Cobb
FLIP: That Same Old Song

#65
LIFE (2:58)
Sly & The Family Stone-Epic 10353
51 West 52 Street, NYC.
PROD: Stone Flower c/o Sylvester Stone
700 Urbana St., San Francisco, Calif.
PUB: Daly City BMI c/o Walter Hofer
221 West 57 Street, NYC.
WRITER: S. Stewart FLIP: M'Lady

#66
SOMEBODY CARES (2:22)
Tommy James & The Shondells-Roulette 7016
17 W. 60 Street, NYC.
PROD: Neil Galligan-Gary Illingworth
(same address)
PUB: Big Seven BMI (same address)
WRITERS: H. Weisenfeld-B. Gentry-R. Cordell
ARR: G. Illingworth FLIP: Do Unto Me

#67
TWO-BIT MANCHILD (3:04)
Neil Diamond-UNI 55075
8255 Sunset Blvd., H'wood, Calif.
PROD: Tom Catalano-Neil Diamond c/o Stonebridge
PUB: Stonebridge BMI c/o Pryor, Brown,
Cashman & Sherman, 437 Madison Ave., NYC.
WRITER: Neil Diamond
ARR: Renzentti-Altman-Cerone-Richards-Sandler
FLIP: Broad Old Woman (6 A.M. Insanity)

#68
1,2,3 RED LIGHT (1:54)
1910 Fruitgum Co.-Buddah 54
1650 Bway, NYC.
PROD: Kasenetz/Katz Assoc. 200 W. 57 St. NYC.
PUB: Kaskat BMI 200 W. 57 St. NYC.
WRITER: S. Trimachi FLIP: Sticky, Sticky

#69*
I GUESS I'LL HAVE TO CRY, CRY, CRY (3:50)
James Brown-King 6141
850 7th Ave, Suite 703, NYC.
PROD: James Brown c/o King
PUB: Dynatone BMI 1540 Brewster Ave. Cinn. Ohio.
WRITER: J. Brown ARR: J. Brown
FLIP: Just Plain Funk

#70
MR. BOJANGLES (3:43)
Jerry Jeff Walker-Atco 6594
1841 Broadway, NYC.
PROD: Tom Dowd & Dan Elliott c/o Atco
PUB: Danel BMI 237 W. 54 St. NYC.
Cotilllon BMI 1841 Bway, NYC.
WRITER: Jerry Jeff Walker
FLIP: Round And Round

#71*
HAPPY (2:28) Nancy Sinatra-Reprise 0756
4000 Warner Blvd. Burbank, Calif.
PROD: Lee Hazlewood
4635 Ledge Ave. N. Hollywood, Calif.
PUB: Lee Hazelwood ASCAP c/o Marty Machet
1501 Bway, NYC.
WRITER: L. Hazlewood ARR: Billy Strange
FLIP: Nice n Easy

#72
SOUL LIMBO (2:23)
Booker T & MG'S-Stax 0001
926 E. McLemore St., Memphis, Tenn.
PROD: Booker T. Jones c/o Stax
PUB: East BMI (same address)
WRITERS: B. T. Jones-Steve Cropper-
Donald Dunn-A. Jackson, Jr.
ARR: Booker T & MG'S FLIP: Heads Or Tails

#73
NEVER GOIN' BACK (2:44)
Lovin' Spoonful-Kama Sutra 250
c/o MGM 1350 Ave of the Americas, NYC.
PROD: Chip Douglas
c/o Koppelman & Rubin 1650 Bway, NYC.
PUB: Great Montana BMI San Francisco, Cal.
WRITER: J. Stewart FLIP: Forever

#74
LOOK OVER YOUR SHOULDER (2:45)
O'Jays-Bell 704
1776 Broadway, NYC.
PROD: George Kerr for Mia Prod.
1697 Broadway, NYC
PUB: Ginrick BMI c/o Harry Ascola
315 West 57 Street, NYC.
WRITERS: G. Kerr-L. Roberts ARR: Richard Tee
FLIP: I'm So Glad I Found You

#75
CAN'T YOU SEE ME CRY (2:34)
New Colony Six-Mercury 72817
35 E. Wacker Dr., Chicago, Ill.
PROD: Sentar Records
c/o Cameo Parkway, 250 W. 57 St., NYC.
PUB: New Colony BMI c/o Peter H. Wright
185 N. Wabash Ave., Chicago, Ill.
T.M. BMI 1619 Bway, NYC
WRITERS: R. Groffia-G. Van Kollenberg
ARR: Eddie Higgins
FLIP: Summertime's Another Name For Love

#76*
DO IT AGAIN (2:19) Beach Boys-Capitol 2239
1750 N. Vine, Hollywood, Calif.
PROD: Karl Engemann c/o Capitol
PUB: Sea Of Tunes BMI
9042 La Alba Dr. Whittier, Calif.
WRITERS: B. Wilson-M. Love
FLIP: Wake The World

#77*
SLIP AWAY (2:40)
Clarence Carter-Atlantic 2508
1841 Broadway, NYC.
PROD: Rick Hall c/o Fame
PUB: Fame BMI P.O. Box 2238
Muscle Shoals, Ala.
WRITERS: W. Armstrong-W. Terrell-M. Daniel
ARR: Rick Hall & Staff FLIP: Funky Fever

#78
MR. BOJANGLES (3:07) Bobby Cole-Date 1613
51 West 52 Street, NYC.
PROD: Concentric 148 E. 53 St. NYC.
PUB: Cotillion BMI 1841 Bway, NYC.
WRITER: J. Walker ARR: Bobby Cole
FLIP: Bus 22 To Bethlehem

#79
MRS. BLUEBIRD (2:52)
Eternities Children-Tower 416
1750 N. Vine, Hollywood, Calif.
PROD: Curt Boettcher-Keith Olsen c/o Crocked Foxx
PUB: Crocked Foxx ASCAP
4280 Government St., Baton Rouge, La.
WRITER: Karl Marion FLIP: Little Boy

#80
BREAKING UP IS HARD TO DO (2:20)
Happenings-B.T. Puppy 543
c/o Jubilee 1790 Bway, NYC.
PROD: The Tokens 1697 Bway, NYC.
PUB: Screen Gems/Columbia BMI
711 Fifth Ave, NYC.
WRITERS: N. Sedaka-H. Greenfield
ARR: Herb Bernstein FLIP: Anyway

#81
MY NAME IS JACK (2:50)
Manfred Mann-Mercury 72822
35 E. Wacker Dr. Chicago, Ill.
PUB: Callee ASCAP 15 E. 48 St. NYC.
WRITER: J. Simon FLIP: There Is A Man

#82
I GET THE SWEETEST FEELING (2:43)
Jackie Wilson-Brunswick 55381
445 Park Ave, NYC.
PROD: Carl Davis c/o Brunswick
PUB: T.M. BMI 1619 Bway, NYC.
Van McCoy BMI 41 Pk Pl. Englewood, N.J.
WRITERS: Van McCoy-Alicia Evelyn
ARR: Wm. Sanders
FLIP: Nothing But Heartaches

#83
TURN ON YOUR LOVE LIGHT (2:06)
Bill Black-Hi 2145
539 West 25th Street, NYC.
PROD: Joe Cuoghi-Ray Harris
306 Poplar, Memphis, Tenn.
PUB: Don BMI 2809 Erastus St., Houston, Texas
WRITERS: J. Scott-D. Malone
FLIP: Ribbon Of Darkness

#84*
LIGHT MY FIRE (3:02)
Jose Feliciano-RCA 9550
155 East 24 Street, NYC.
PROD: Rick Jarrod c/o RCA
PUB: Nipper ASCAP 51 W 51 St. NYC.
WRITERS: Morrison-Manzarek-Krieger-Densmor
ARR: Geo. Tipton FLIP: California Dreamin'

#85
AND SUDDENLY (2:06)
Cherry People-Heritage 801
1350 Ave. of the Americas, NYC.
PROD: Ron Haffkine & Barry Oslander for Jerry Ross
1855 Bway, NYC.
PUB: Lazy Day BMI 1595 Bway, NYC.
WRITERS: M. Brown-B. Sommer
ARR: Jimmy Wisner FLIP: Imagination

#86*
YOU KEEP ME HANGIN'ON (2:50)
Vanilla Fudge-Atco 6590
1841 Broadway, NYC.
PROD: Shadow Morton for Community
1650 Broadway, NYC.
PUB: Jobete BMI 2457 Woodward Av. Det. Mich.
WRITERS: B. Holland-L. Dozier-E. Holland
ARR: The Guys
FLIP: Come By Day, Come By Night

#87*
IMPOSSIBLE DREAM (3:01)
Roger Williams-Kapp 907
136 East 57 Street, NYC.
PROD. Hy Grill c/o Kapp
PUB: Sam Fox ASCAP 1841 Bway, NYC.
WRITERS: Mitch Leigh-Joe Darion
ARR: Ralph Carmichael FLIP: If You Go

#88
BORN TO BE WILD (2:55)
Steppenwolf-Dunhill 4138
449 So. Beverly Drive, Bev. Hills, Cal.
PROD: Gabriel Mekler c/o Dunhill
PUB: Duchess BMI c/o MCA 445 Pk. Ave, NYC.
WRITER: Mars Bonfire
FLIP: Everybody's Next One

#89
YOU GOT STYLE (2:05) Jon & Robin-Abnak 130
825 Olive Street, Dallas, Texas
PROD: Abnak (same address)
PUB: Unart c/o United Artists BMI
729 Seventh Ave., NYC.
WRITERS: J. Barry-A. Kim
FLIP: Thursday Morning

#90
I LOVED & LOST (2:47)
Impressions-ABC 11103
1330 Ave of the Americas, NYC.
PROD: Curtis Mayfield c/o Camad
79 West Monroe St., Chicago, Ill.
PUB: Chi Sound BMI c/o R.M. Shelton
79 West Monroe St., Chicago, Ill.
WRITER: C. Mayfield
FLIP: Up, Up & Away

#91*
GOD BLESS OUR LOVE (2:57)
Ballads-Venture 615
c/o MGM, 1350 Ave. of the Americas, NYC.
PROD: Jesse Mason-Willie Hutch
8350 Wilshire Blvd. L.A. Calif.
PUB: Jalynne BMI 2203 Spruce St. Phila, Pa.
WRITER: B. Butler
FLIP: My Baby Knows How To Love Her Man

#92*
PRAYER MEETIN' (2:12)
Willie Mitchell-Hi 2147
c/o London 539 W. 25 St. NYC.
PROD: W. Mitchell c/o London
PUB: Edmy BMI P.O. Bx 115 Lafayette Hills, Pa.
WRITER: Jimmy Smith ARR: W. Mitchell
FLIP: Bum Daddy

#93
YOURS UNTIL TOMORROW (3:07)
Vivian Reed-Epic 10319
51 West 52 Street, NYC.
PROD: Ted Cooper c/o Epic
PUB: Screen Gems/Columbia BMI
711 5th Ave., NYC.
WRITERS: G. Goffin-C. King
ARR: Jimmy Wisner FLIP: I Wanne Be Free

#94*
YOU CAN CRY IF YOU WANT TO (2:48)
Troggs-Fontana 1622
35 East Wacker Drive, Chicago, Ill.
PROD: A Page One Prod. c/o Larry Page
James House 71-75 New Oxford St.
London WC 1 England.
PUB: Dick James BMI 1780 Bway, NYC.
WRITER: R. Presley
FLIP: There's Something About You

#95*
I AM YOUR MAN (3:00)
Bobby Taylor & The Vancouvers-Gordy 7073
2457 Woodward Ave. Detroit, Mich.
PROD: Frank Wilson c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: Ashford-Simpson
FLIP: If You Love Her

#96*
BROWN EYED WOMAN (3:15)
Bill Medley-MGM 13959
1350 Ave of the Americas, NYC.
PROD: Bill Medley-Barry Mann
1521 S. Grand, Santa Ana, Calif.
PUB: Screen Gems/Columbia BMI
711 5th Ave, NYC.
WRITERS: Barry Mann-Cynthia Weil
FLIP: Let The Good Times Roll

#97*
SEND MY BABY BACK (2:58)
Freddie Hughes-Wand 1182
254 West 54 Street, NYC.
PROD: L. Hewitt San Francisco, Calif.
PUB: Novice BMI c/o Lonnie Hewitt
988 42 St., Oakland, Calif.
HACKNEY BMI c/o Jack Solinger
629 Waveland, Chicago, Ill.
WRITERS: Hewitt-Marbray
FLIP: Where's My Baby

#98*
I NEED LOVE (2:17)
Third Booth-Independence 86
8560 Sunset Blvd., L.A., Calif.
PROD: Jerry Milam c/o Golden Voice
PUB: Golden Voice BMI
P.O. Box 263 So. Pekin, Ill.
Bunker Hill BMI c/o Independence

#99*
JUST A LITTLE BIT (3:24)
Blue Cheer-Philips 40541
35 E. Wacker Drive, Chicago, Ill.
PROD: Abe Kesh (Voco) c/o Mercury
665 A Harrison St. San Francisco, Cal.
PUB: Blue Cheer BMI c/o Abe Kesh
WRITER: D. Peterson ARR: Blue Cheer
FLIP: Gypsy Ball

#100*
I'M GONNA DO WHAT THEY DO TO ME (3:00)
B.B. King-Bluesway 61018
1330 Ave of the Americas, NYC.
PROD: Lou Zito 888 8th Ave. NYC.
Johnny Pate 1321 S. Michigan Av. Chi. Ill.
PUB: Pamco BMI 1330 Ave of the Americas, NYC.
ZMC BMI 888 8th Ave, NYC.
WRITER: B.B. King ARR: Johnny Pate
FLIP: Losing Faith In You

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And it's selling like there's no tomorrow.

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S1E-13ST

"Gone With The Wind"..."Born Free"..."Doctor Zhivago"... and now
"2001: A Space Odyssey." Ultimate sound tracks for infinite sales from MGM RECORDS

Picks of the Week

THE RASCALS (Atlantic 2537)
People Got to Be Free (2:57) [Slacsar, BMI- Cavaliere, Brigati]
Back into the up-beat style of their early hits, the Rascals have come up with their belting-est and fastest starting sellers in a long while. Track is loaded with Memphis ork sound, features a fine message lyric and some rhythm work that has already exploded an amazing response leading to a first week chart spot at #43. Flip: "My World" (2:52) [Same credits.]

MARVIN GAYE & TAMMI TERRELL (Tamala 54169)
You're All I Need to Get By (2:38) [Jobete, BMI-Ashford, Simpson]
Scintillating opening excites listener response with an impending explosion that develops slowly unfolding solid performances by Marvin Gaye & Tammi Terrell for follow-up action behind their "Ain't Nothing Like the Real Thing." Tremendous ballad with a hearty beat serving. Flip: "Two Can Have a Party" (2:12) [Jobete, BMI-Fuqua, Bristol, Kemp] Fine rhythm side that could pick up plenty of sales on its own.

PERCY SLEDGE (Atlantic 2539)
Sudden Stop (2:58) [Russell, Cason, ASCAP-Russell]
Coming off his biggest hit in recent months, Percy Sledge comes back with a new slow side that comes on strong and with a smoothness that surpasses "Take Time to Know Her." The phenomenal voice and styling of Sledge is matched with a powerhouse ballad from the "Honey" composer that will have him back on top in the pop blues hit running. Flip: "Between These Arms" (2:36) [Quinvy, Pronto, BMI-Jenkins, Evans]

FOUR JACKS & A JILL (RCA Victor 9572)
Mister Nico (2:20) [Milene, ASCAP-Marks]
From "Master Jack" to "Mister Nico," the Four Jacks and a Jill transform very slightly by addition of a faster tempo and somewhat better production. The charming sound and meaningful lyric remain intact, this time concerning the demise of an individual through industrialization and "progress." Flip: "Hamba Liliwam" (1:47) [Dunbar, BMI-Trad-Arr: Harding]

AL GREENE (Hot Line 15002)
A Lover's Hideaway (2:36) [Tosted, Aim, BMI-James]
More a message lyric than a love song, this new outing from Al Greene has even more power than his "Back Up Train" for breaking into the pop best seller ranks. Track is a slow building ballad with fine vocal performances and a light string and deep-bass instrumentation that carries a subtle melodic line behind Greene's standout showing. Flip: "I'll Be Good to You" (2:07) [Same pubs, BMI-Watkins]

LESLIE UGGAMS (Atlantic 2524)
River Deep, Mountain High (2:46) [Trio, BMI-Spector, Barry, Greenwich]
Gritty rock and blues work on this electric blast from Leslie Uggams should become the single that establishes the artist on a contemporary r&b-pop level. Belting instrumental work sets up a turmoil capped by the blistering vocal work of Miss Uggams and her companions in song. Terrific dance side with smash prospects. Flip: "In the Land of Make Believe" (2:55) [U.S. Songs, Blue Seas, Jac, ASCAP-Bacharach, David]

SAMMY DAVIS, JR. (Reprise 0757)
Break My Mind (2:46) [Acuff-Rose, BMI-Loudermilk]
Country hit and pop nearly from Bobby Wood, "Break My Mind" goes all rock on this cooking session from Sammy Davis, Jr. Pulverizing beat, brash vocal work and the song's own power surge into a solid side that will be catching plenty of attention on the top forty circuit. Should find a big breakout waiting. Flip: "Children, Children" (3:30) [Tracy, ASCAP-Kahn, Rose] Easier listening ballad which is a likely spotlight track for middle-of-the-road and soft formats.

KING CURTIS & THE KINGPINS (Atco 6598)
I Heard it Through the Grapevine (2:28) [Jobete, BMI-Strong, Whitfield]
Very fine renewal of the Gladys Knight smash of earlier this year in the orchestral style of King Curtis and featuring his wailing sax with some very fine organ licks. Brief handclapping interlude leading to the Curtis improvisation gives this track the extra plus to climb into the winner's circle with special dance appeal. Flip: "A Whiter Shade of Pale" (2:52) [Essex, ASCAP-Reid, Brooker]

LAWRENCE WELK (Ranwood 814)
To America With Love (2:50) [Harry Von Tilzer, ASCAP-Webster, Cates]
Scenic glimpse of America in this choral presentation makes it a proud selection which is bound to attract considerable deejay acceptance in middle-of-the-road and many easy listening stations. Drum-rolling backdrop and orchestral flourish gives the side a polish of inspiration. Jukebox as well as radio exposure could turn up a winner here. Flip: "Let's Make America What it Used to Be" (2:20) [Harry Von Tilzer, ASCAP-Webster, Maltby]

JOHN ROBERTS (Duke 436)
Be My Baby (2:17) [Don, BMI-Roberts, Garner]
Back from the fine reception that made for his "Sockin' 1-2-3-4," John Roberts belts out another up-beat track that is destined to attract big breaks in the r&b market with a prospect of clicking on the pop circuit. Track is a hard-rhythmic dance track with some fine guitar work and a standout vocal showing. Flip: "I'll Forget You" (2:35) [Same credits.]

MICKEY NEWBURY (RCA Victor 9570)
Are My Thoughts with You (3:07) [Acuff-Rose, BMI-Newbury]
Steeped in folk and country flavor, this pop side from tunesmith Mickey Newbury could make his reputation as an artist. Splendid lyrics and a fine beat make this side a top forty likely, and the vocal give extra strength to the entire showpiece that could put it in the pop sweepstakes. Flip: "Weeping Annaleah" (2:36) [Acuff-Rose, BMI-Newbury, Folger] Equally fine pop side which might well become the top lid.

Special Interest Selection

SPANKY & OUR GANG (Mercury DJ-101)
Give a Damn (2:55) [Takaya, ASCAP-Scharf, Dorough]
Released in cooperation with the New York Urban Coalition, because Stu Scharf, Bob Dorough, Spanky and Our Gang "Give a Damn," this public service recording presents a picture of the ghetto and the idea behind this summer's "Give a Damn" campaign under way to establish jobs and a summer program for New York's slum dwellers. Stunningly performed, the side fits in well with pop formats and should be considered for considerable exposure.

Newcomer Picks

EDDIE HINTON (Pacemaker 754)
A Railroad Trestle in California (2:46) [Cedarwood, BMI-Self]
Mixtures of "Choo Choo Train" and "Break My Mind" in the melodic feel of this song, but in a very slow and feelingful lament that has an emotional impact that should create a sizeable reaction with pop listeners. Power-filled Memphis rock side that should turn into the name-maker for Eddie Hinton. Flip: "Dreamer" (3:40) [Press, BMI-Penn, Oldham]

THE LITTLE BITS (Dynovoice 919)
The Sun Ain't Gonna Shine (Anymore) (2:40) [Saturday, Seasons Four, BMI-Crewe, Gaudio]
Excellent revival of the few-years-back hit that brought the Walker Brothers into the American spotlight, this performance by the Little Bits features a femme lead whose voice has the magnetism of Lulu's "To Sir with Love" vocal with an extra pinch of soul. Pulsing rhythm makes it a bright dance side, and the delivery should turn this song into a two-time big one. Flip: "The Feeling of Love" (2:25) [Saturday, BMI-Weiss]

THE GLAD (Equinox 70006)
A New Tomorrow (2:48) [Egg, BMI-Floegel]
Deceptively gentle beginning gives a slow intro to this blossoming side that becomes an exciting pop tidbit as it ripples its strength with a rise in volume and pace pick-up. Easybeat track that comes on with more power in each successive play. Should become a sales winner with teen outlets. Flip: "Pickin' Up the Pieces" (2:50) [Same credits.]

LAVENDER HILL EXPRESS (Sonobeat 105)
Watch Out (3:14) [Sonosong, BMI-Wier]
Outstanding production intermingles tempting smidges of a number of leading stylings from the blues-beat and underground leaders to come up with a powerhouse single that borrows from many, but imitates none. Team has a rock feel that should captivate top forty listeners, and enough strength to score breakout sales. Flip: "Country Music's Here to Stay" (2:09) [Sonosong, BMI-Arnold] Not at all like the top lid.

JASON CORD (Chapter One 2901)
I've Got My Eyes on You (2:45) [Donna, ASCAP-Reed, Rae]
From England comes another big ballad that comes on with the power of a pop track and the beauty of an easy listening track that gives the side sales power through appeal to middle-of-the-road and youthful format programming. Fine vocal and a might-filled arrangement could develop an explosive impact for the deck. Flip: "I Can't Take No More" (2:35) [Leo Feist, ASCAP-Reed Mason] Chapter One distributed through London.

EMOTIONS (Twin Stacks 129)
I Can't Control These Emotions (2:18) [Ladybird, Vicmil, Perv's BMI-Staples]
Couple the blues power of a Pervus Staples song with a performance strength that sounds like a wistful Dionne Warwick inspired by Aretha Franklin to raise the volume level a bit. Perking track that has a stunning opening and fine followthrough to spark both blues and pop breaks toward top sales showings. Flip: "Never Let Me Go" (2:52) [Ladybird, Vicbird, Cachand, BMI-Tarlton]

Best Bets

KING RICHARD'S FLUEGEL KNIGHTS (MTA 154)
Dessert (2:00) [Rory, ASCAP-Kessler] MOR stations will pick up on this new entry from the popular instrumental group. A pleasant, brassy ditty. Flip: "Mrs. Robinson" (2:00) [Charing Cross, BMI-Simon] The recent "Graduate" smash should also be in for it's share of play and sales.

ASTRAKAN SLEEVE (Musicor 1320)
You Can't Hide (2:22) [Ramal/Catalogue, BMI-Ramal, Goodman] Solid production work highlights this new entry from the Astrakan Sleeve, a rock trio. Familiar feel to this disc could get it lots of Top 40 spins. Flip: "Love Is Everywhere" (2:11) [Same credits.]

COMMOTIONS (Blue Rock 4056)
Handy Man (2:43) [Mable Lawton/MRC, BMI-Bailey] "Handy Man," not the Jimmy Jones oldie, could be a hit vehicle for the Philly-based quartet, the Commotions. Femme lead works out on this Martha Reeves like R&B sound. Flip: "We'll Make It Someday" (2:35) [Lawton/MRC, BMI-Williams]

CATERINA VALENTE (London 1018)
Melodie (2:59) [GEMA, ASCAP-Mayer, Buschor] Enchanting ballad-lullaby the material that could see extremely fine easy listening response. Lyric in German is stunningly sung with a brilliant mid-way lively section. Flip: "Wunderbar, Wie Schon der Abend War" (2:30) [GEMA, ASCAP-Mayer, Hertha]

BOBBY PATTERSON & THE MUSTANGS (Jetstar 112)
Good Ol' Days (2:25) [Jetstar, BMI-Patterson] Plenty of humor and a powerful vocal magnetism should see plenty of blues followings developing for this new side from Bobby Patterson. Expect national response. Flip: "Don't Be So Mean" (2:15) [Same credits.]

MAIN ATTRACTION (Tower 435)
Everyday (2:42) [Attraction, BMI-Salo] Happy-go-lucky rock outing from the Main Attraction has that let's-hear-it-again sound. Mixes some fine old sounds with some strong new production. Flip: "One Must Cry" (2:40) [Same credits.]

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New for July

Cool Water, Riders in the Sky, Tumbling Tumbleweeds, Big D, Wagon Wheels, Red River Valley, Home on the Range, Empty Saddles, San Francisco, The Last Round-Up. CAL/CAS-2204

Foggy Mountain Breakdown, The Sisters, Lonesome Road Blues, Jessie James, Hand Me Down My Walkin' Cane, John Hardy, Maiden's Prayer, Little Willie. CAL/CAS-2243

Hello, Dolly!, Yes Sir, That's My Baby, Instant Happy, So What's New?, Simon Says, Then I'll Be Happy, Party Time, Music! Music! Music!, Live a Little. CAL/CAS-2244

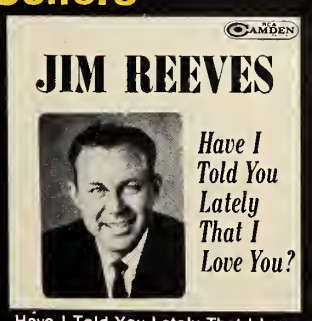
Guitar Man, Caravan, Love Is Blue, To Each His Own, Mission: Impossible Theme, Am I That Easy to Forget, Walk Away, Just As Much As Ever, I'm Coming Home. CAL/CAS-2245

Born to Lose, Foggy River, I Love You So Much It Hurts, After the Heartache, Almost, Sweet Dreams, Driftwood on the River, It Makes No Difference Now. CAL/CAS-2246

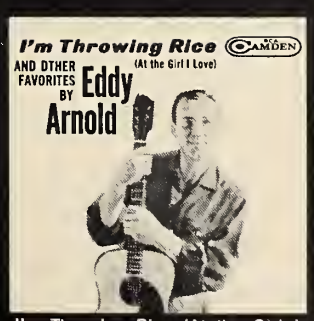
RCA

Camden Best-Sellers

Big Daddy, Teach Me Tonight, Yakety Sax, Sleep Walk, After You've Gone, The Battle of New Orleans, Bongo Band, So Rare, La Golondrina. CAL/CAS-825*



Have I Told You Lately That I Love You?, Oklahoma Hills, Beyond the Shadow of a Doubt, Roly Poly, Each Time You Leave, Your Old Love Letters. CAL/CAS-842(e)



I'm Throwing Rice (At the Girl I Love), Too Soon to Know, Wagon Wheels, Gonna Find Me a Bluebird, Little Angel with the Dirty Face. CAL/CAS-897(e)

Lara's Theme, Born Free, A Man and a Woman, Main Title from Doctor Zhivago, At the Student Cafe, Komarovsky and Lara's Rendezvous. CAL/CAS-2133*

A Shot in the Dark, The Shadows of Paris, Fluters' Ball, Kelly's Tune, White on White, A Mild Blast, Till There Was You, In a Mellow Tone. CAL/CAS-2158

*Available on Stereo 8 Cartridge Tape

(e) electronically reprocessed for stereo

Best Bets

PERCY FAITH, ORK & CHORUS (Columbia 44585)
Elvira's Theme (2:35) [Marpet, ASCAP-Adpt: Faith] Extremely attractive adaptation of the now familiar Mozart melody popularized through the movie. One of the strongest versions for easy listening formats. Flip: "MacArthur Park" (3:40) [Canopy, ASCAP-Webb]

GOODTIMES (Kama Sutra 247)
Mr. & Mrs. Arthur Thompson Request (2:55) [Poltergeist, Sunshine, Dorian Grey, ASCAP-Bauer, Boggess, Brian] Potent rhythmic melancholia in a tale of love gone wrong. Modern torch song that could find underground breakouts. Flip: "You Got the Fever" (2:41) [Kama Rippa, ASCAP-Boggess]

NEWS (MU 5578)
Blue Shoes (1:59) [Mupa, BMI-Butler] Wailing blues/rock sound is served up in healthy fashion by the News. Heavy use of fuzz-tone contributes a commercial feel. Could be a winner. Flip: [No info available] Address for MU Records is 214½ S. Main St., Salisbury, North Carolina.

MAYFAIR VOICES (Viva 310)
There Is A Place For Lovers (2:17) [Mayfair, ASCAP-Spina, Sheldon] Lushly orchestrated choral outing by the Mayfair Voices could result in lots of MOR play. Tune is an exceptionally pretty ballad. Flip: "The Day I Say I Love You" (2:35) [Melroe, ASCAP-Spina, Coates]

ROSS CARNEGIE (El-Con 49)
Win Lose or Draw (2:54) [Meager, BMI-Ousley] Fine instrumental set that features standout organ and flute runs that should excite a grand showing from r&b listeners and many pop fans. Could cook up a sales showing that will mount to hit size. Flip: "Cool Dad" (3:00) [Count Down, BMI-Carnegie]

LEONARD NIMOY (Dot 17125)
I'd Love Making Love To You (2:53) [Notable ASCAP-David] Star Trek's Mr. Spock could make his most profitable trip to date with this Nashville-flavored ballad, right to the top of the charts. A record to play and play again. Flip: "Please Don't Try To Change My Mind" (2:16) [Adajul, BMI-Christopher, Nimoy]

DICK CASTLE (Advance 1102)
Tell No One (3:10) [Tim Gayle/ Walter Mullenix, ASCAP-Marshall] Dick Castle turns in a good job on this soft-beat ballad. Could catch on. Flip: "To Be Part Of You" (2:15) [Same credits.]

TAMIKO JONES (A & M 956)
Ya Ya (2:50) [Fast, BMI- Robinson, Lewis] The while-back Lee Dorsey rock smash gets a softer, but still uptempo reading from Tamiko Jones. Has enough sock to make TOP 40 noise. Flip: "Goodnight My Love" (2:50) [Quintet/Noma, BMI- Mottola, Marascalco] Could also be a lot of spins in the groove for the almost-standard Jesse Belvin oldie. Good change for MOR outlets. Possibly Top 40 & R&B.

EUGENE EVANS (Hollywood 1125)
Too Much Pain (2:41) [Tarheel, Scovel BMI-Evans] A good, hefty r&b coupling, with "Pain" a slim favorite. Moaning blues ballad gets a strong workout by Evans (as does the uptempo flip). Lots of soul in these grooves. Flip: "Don't Do It Now" (2:26) [Tarheel, Scovel BMI-Evans]

SPOOKY TOOTH (Mala 12013)
Love Really Changed Me (2:59) [Cheshire, BMI-Miller, Grosvenor, Wright] Brilliant British act, the Spooky Tooth socks up an instrumental storm behind a basically ballad lyric and melody. Could win attention for the team in the U.S. Flip: "Spooky Blow" (3:48) [Essex, BMI-Harrison]

SPECIAL DELIVERY (Verve 10606)
Hello Love (2:25) [T. M., BMI-Adams] Some very fine work on the instrumental and material here give a firm foundation to this side. Track could pick up substantial showings along the pop break route. Flip: "Love is Contagious" (2:33) [We Three, BMI-Adams, Levine]

GRAHAM GOULDMAN (RCA 9584)
Pamela, Pamela (2:09) [Man-Ken, BMI-Gouldman] "Pamela, Pamela" was a minor hit for Wayne Fontana a while back, and this new rendition by its composer could put the tune back on the charts. Easybeat, catch rock side. Flip: "For Your Love" (2:31) [Blackwood, BMI-Gouldman]

CLANCY BROTHERS & TOMMY MAKEM (Columbia 44599)
The Good Ship Calibar (2:55) [Tiparm, BMI-L. Clancy, P. Clancy, T. Clancy, Makem, Hammond] Juke box ops should do well with this Irish ditty. Also a good change-of-pace for MOR outlets. Flip: "The Lowlands Low" (2:38) [Tiparm, BMI-Clancy, Clancy, Clancy, Makem]

OSMOND BROTHERS (Barnaby 2002)
Mary Elizabeth (2:20) [Chardon, BMI-Gordon, Bonner] The Osmond Brothers, who gained a rep from the Andy Williams TV'er, debut on William's new label (dist. by CBS) with a new style which could find favor with the teen set. Tune is a well-done, pretty rock ballad. Flip: "Speak Like A Child" (2:48) [Faithful Virtue, BMI-Hardin]

COASTERS (Date 1617)
D. W. Washburn (3:01) [Screen Gems-Columbia, BMI-Leiber, Stoller] The vet rock group turn in a strong reworking of the current Monkees chart-rider. Sound is different enough to put the song on the charts again. Flip: "Everybody's Woman" (2:20) [Trio, BMI-Leiber, Stoller]

WILD WILLIE WISE (Baja 4507)
Soul Brother Number One (2:20) [Twin Jay, BMI-Cox]
Could be some good things in store for Wild Willie Wise as a result of this R&B-novelty tune about a super soul brother. Slightly egotistic, but deejays should like it anyway. Flip: A funky version of the same tune. (2:54)

THE CASTELLS (United Artists 50324)
Two Lovers (2:54) [Unart, BMI-Albinoni, Grey] Beautifully melodic song that carries its classical heritage like an "Elvira Madigan" adaptation. Sparkling vocal might win easy listening attention and sizeable pop exposure. Flip: "Jerusalem" (1:50) [G. Schirmer, ASCAP-Blake, Parry] Similar treatment of the spiritual used in "Privilege."

STEVE DAVIS (RCA 9575)
Penny (2:52) [Al Gallico, BMI-Lane, Davis] Nashville-styled love ballad to "Penny" could be the launching pad for writer/singer Steve Davis. Worth an extra earful. Flip: "Laugh A Little Cry A Lot" (3:02) [Al Gallico, BMI-Davis]

Best Bets

JAMES LAST & ORCH. (MGM 13953)
Love Theme from Elvira Madigan (3:19) [Miller, ASCAP-Arr: Last] Stunning arrangement of the Mozart theme popularized through movie exposure in "Elvira Madigan." Could be the one version to emerge from the dirth of easy listening renderings for this song. Flip: "Make this Night Last Forever" (2:53) [Miller, ASCAP-Last, Snyder, Kusik]

DOC SEVERINSEN (Command 4122)
Lullaby From 'Rosemary's Baby' (2:42) [Famous, ASCAP-Komeda] The Johnny Carson ork leader throws his hat in the "Rosemary's Baby" sweepstakes and should pull a healthy number of votes at MOR outlets. Flip: "Upa, Neguinho" (2:15) [Duchess, BMI-Lobo, Guarnieri]

HENRY MANCINI (RCA 9585)
Springtime For Hitler (1:33) [Legation, BMI-Brooks] A short & sweet rendition of the popular spoof song from Mel Brooks "Producers" flick. Should see good action. Flip: "Magnificent Seven" (2:07) [United Artists, ASCAP-Bernstein]

AMERICAN REVOLUTION (Flick-Disk 902)
Cold Wisconsin Nights (1:57) [Mike Curb, BMI-Lloyd] Teens suffering from the summer heat might appreciate this bit of relief from the American Revolution. Good rock piece. Flip: "Come On And Get It" (2:52) Mike Curb, BMI-Hatcher.] MGM handles distribution for Flick-Disk.

BILLY JOE ROYAL (Columbia 44574)
Storybook Children (2:28) [Blackwood, BMI- Taylor, Vera] The recent Billy Vera-Judy Clay hit gets a good reworking by Billy Joe, who has seen some chart action himself. Artist adds a little more tempo and beat. Flip: "Just Between Me and You" (2:20) [Low-Sal, BMI-Buie, Cobb]

STEVE LEEDS (American Music Makers 0018)
Midsummer's Night (2:24) Screen Gems-Columbia, BMI- Fischoff, Powers] New label has been putting out some strong product and could finally hit with this off-beat uptempo piece from Steve Leeds. Primarily aimed at Top 40's, but could interest some progressive MOR jocks. Flip: [No info available.]

PATTI AUSTIN (ABC 11104)
Love 'Em & Leave 'Em Kind O' Love (2:34) [Jilbern & MRC, BMI-Knight, Levine] R&B-flavored outing by lark Patti Austin has the goods to go all the way with a little help from her d.j. friends. Good job by Patti. Flip: "Music To My Heart" (2:37) [Jillbern & Mrc, BMI- Knight, Neimann]

YANKEE DOLLAR (Dot 17123)
Sanctuary (2:16) [Claridge, ASCAP-Carter, Gilbert] Frank Slay's first product under his new deal with Dot could be highly rewarding to both parties. The Yankee Dollar puts over this psychedelic-like rock number without the usual annoying loud studio effects. Flip: 'City Sidewalks" (2:59) [Same credits.]

CATFISH KNIGHT & BLUE EXPRESS (Verve 10607)
I Can't Keep From Cryin' (2:18) [Gibran, BMI-DiFrenza, Cavett] Originally done by the Blues Project, this new version, produced by the writers, could put this brassy, driving blues tune on the charts. Good commercial sound. Flip: 'Deathwise" (2:55) [Commander, ASCAP-Knight]

TERRY BER (World Pacific 77892)
Come on Over to My House (2:37) [West Coast, Little Bear, ASCAP-Ber] Contemporary folk stylist Terry Ber (woman type) could gain a bright showing via underground and pop stations with this pop-waltz track. Flip: "Hey, That's No Way to Say Goodbye" (2:39) [Stranger, ASCAP-Cohen]

CHRIS CARPENTER (United Artists 50266)
This World (Is Closing In On Me) (2:49) [Unart/Ardis, BMI-Drake] This UA master purchase, an electronic-gimmick social protest rock ballad, could mean big things for Chris Carpenter. Weird Sounds fit, rather than fight, the arrangement. Flip: "Waterfalls" (2:09) [Unart/Ardis, BMI- Parsons, Tuma, Carnes]

DEBUTS (Atco 6591)
If I Cry (2:05) [E. Barton, BMI-Carson] New tune from the pen of Wayne "The Letter" Carson gets a skillful reading by the Debuts. Old-time feel, though not old-fashioned, gives this uptempo stand a serious chart contender. Flip: "Getting Mellow" (2:12) [Scudder/Redwall/Time, BMI-Adams, Rowell]

KIPPINGTON LODGE (Capitol 2236)
Rumours (2:21) [Bourne, ASCAP-Ferdy] Excellent outing by Kippington Lodge. Tune has a very catchy feel, a slight country flavor, and bits and pieces of the early Beatle sound. A winning combination which could score very big with Top 40 spinners. Flip: "And She Cried" (2:45) [Bramsdene, BMI- Schwarz, Landeman]

SOUL FLUTES (A&M 952)
Buckaroo (2:30) [Bluebook, BMI-Morris] Lively soft jazz track with the bounce to perk up easy listening formats and blend in with middle-of-the-road material. Fine performance by the combo could make the juke-box grade and spark LP sales. Flip: "Try a Little Tenderness" (3:00) [Robbins, ASCAP-Campbell, Connelly, Woods]

THE YOUNG IDEAS (Date 1614)
Melody (2:37) [King Henry, BMI-Casella] Attractive blues waltz that picks up to snappy rock tempo telling the story of a lover's meeting. Unusual enough to attract attention for the Young Ideas. Flip: "Barney Buss" (2:20) [Same credits.]

OLIVER NORMAN (Decca 32354)
Reach Out (2:50) [Unart, BMI-Oliver] Slow and powerful ballad with a combined strength of outstanding instrumental work and a fine vocal to spur deejay attentiveness among r&b and pop personnel. Flip: "Don't Make Promises" (2:42) [Faithful Virtue, BMI-Hardin]

DON SEBESKY & JAZZ-ROCK SYNDROME (Verve 10605)
Banana Flower (2:48) [Thursday, BMI-Sebesky] Fine band sound and a soft-chant choral set this end of the single up for fine easy listening receptivity. Flip: "The Word" (3:45) [Maclen, BMI- Lennon, McCartney] More jazzy lid with a bright tempo and lively workout on the Beatle song.

JERRY COMBS & THE MANNIX (Warner-7 Arts 7217)
It Takes a Whole Lot of Woman (3:10) [ASA, ASCAP-Holiday] Slow, solid beat in a slow tempo ballad blueser here could become a breakout r&b track for Jerry Combs. Some very fine vocal work from lead and group on this standout side. Flip: "I Don't Want to Cry" (2:47) [Same credits.]

VACATIONERS CAUTION

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Mercury Fall Program Going On The Road

CHICAGO—Mercury Records, in a policy switch, will introduce their Fall merchandise by a nationwide series of locally-originated meetings. Commenting on the change, Mercury executive vice president Irwin Steinberg said that "the concept of taking our Fall programs on the road stems from talks with important mass-merchandisers who encouraged us to elaborate our stories right in their warehousing headquarters. The closer liaison between our sales executives and the personnel of a major distributing entity will work to our mutual advantage."

Product managers Alan Mink (Mercury), Lou Simon (Philips), Rory Burke (Smash-Fontana), Robin McBride (Limelight), Shelly Tirk (Mercury-Wing) and Harry Kelly (recorded tape division) will fan out across the U.S. starting Aug. 15, helming separate versions of the Mercury road sales show. The sales pitch for all labels will be succinctly presented on color/sound film. Each session will last approximately two hours including a question and answer period.

District sales managers Tom Colley (South), George Steiner (West), Jules Abramson (East), and Arnie Orleans (Mid-West) will accompany segments of the tour in their respective areas.

Kapp Holds Sales Meet

NEW YORK—July-August Kapp LP product will be previewed for Eastern distributors at the label's sales meet today (15) in the Warwick Hotel. Tony Martell, Kapp marketing director, indicated that the release would be one of the strongest in the label's history and would receive matching promotion.

Along with Martell and regional sales managers Vic Chirumbolo and Herb Gordon, distribs from New York, Newark, Boston, Hartford and Philadelphia are expected.

T.Y.S. Formed For The Young Saints

HOLLYWOOD—Arnie Mills, Evelyn Freeman Roberts and Tommy Roberts have formed T.Y.S., a publishing/recording firm, which will direct the musical activities of the Young Saints.

The all-Negro group, comprised of about 25 youngsters from Watts and surrounding L.A. communities, have done spots on several Hollywood-based network shows, including the Jonathan Winters Show.

According to Mills, T.Y.S. will set up scholarship funds for members of the group, in addition to supervising their production and publishing.

QUITE A DEVELOPMENT—Glenn Wallicks, chairman of the board and chief executive officer of Capitol Industries, is pictured receiving the L.A. Headquarters City Development Assoc. award honoring Wallichs and his firm for maintaining corporate headquarters in the city. Presenting the award is Robert Sheehan, senior vp of the Calif. Federal Savings and Loan Assoc.

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LOVE IS KIND
SEEKERS ..... CAPITOL
Noma Music, Inc.
Jumlto Music

SKY PILOT
ERIC BURDON & ANIMALS ..... MGM
Slamina Music, Inc.
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THE VOGUES ..... REPRISE
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SETH MARTIN ..... PAGE ONE
Hill & Range Songs, Inc.
The Shadows

NIGHT OWL
HOWARD TATE ..... VERVE
Rumbalero Music, Inc.
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THE BED
WALTER JACKSON ..... EPIC
EDDIE RABBITT ..... DATE
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Noma Music, Inc.
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THINK ABOUT IT
YARDBYRDS ..... EPIC
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Inquiry Music, Inc.

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The Cash Box "Sure Shots" highlight records which reports from retail dealers throughout the nation indicate are already beginning to sell quantity or else give every indication of doing so.

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DON'T GIVE UP
Petula Clark ..... Warner Bros. 7216

I CAN'T STOP DANCING
Archie Bell & Drells ..... Atlantic 2534

I GUESS I'LL HAVE TO CRY
James Brown ..... King 6141

HAPPY
Nancy Sinatra ..... Reprise 0756

DO IT AGAIN
Beach Boys ..... Capitol 2239

SLIP AWAY
Clarence Carter ..... Atlantic 2508

I GET THE SWEETEST FEELING
Jackie Wilson ..... Brunswick 55381

LIGHT MY FIRE
Jose Feliciano ..... RCA Victor 9550

AND SUDDENLY
Cherry People ..... Heritage 801

YOU KEEP ME HANGIN' ON
Vanilla Fudge ..... Atco 6590

IMPOSSIBLE DREAM
Roger Williams ..... Kapp 907

BORN TO BE WILD
Steppenwolf ..... Dunhill

Liberty Stero Tape Appoints Horwitz GM

LOS ANGELES—Liberty Stereo Tape Division has named veteran record industry exec. Earl D. Horwitz general manager, according to an announcement by Lee Mendell, Liberty vice president.

Horwitz, a graduate of San Francisco State Teachers College, got his start in the record industry at the retail level. He owned his own record store for 10 years.

In 1952 he joined Capitol Records as a salesman and since that time has served as branch manager for Capitol, national sales manager for Muntz Stereo Tape, and western sales manager for Playtape Inc.

Horwitz & Mendell

Greentree Names Sack National Sales Mgr.

COSTA MESA, Calif. — Greentree Electronics has appointed Jules L. Sack national sales manager. Sidney Brandt, president of the company, stated that Sack will be in charge of both the consumer package goods and individual products manufactured and sold by Greentree under the American Brand and other labels.

Sack, a graduate of Boston University, will headquarter at the firm's new facility in Irvine, California. For the past five years he has worked in various sales and executive capicities at Audio Devices.

NARAS Elects Trustees

LOS ANGELES—The board of governors of the Los Angeles chapter of NARAS has elected three national trustees and three alternates to NARAS' national board. The announcement was made by Irving Townsend, president of the Los Angeles chapter.

Named as trustees are: William Cole, Stan Cornyn, and Voyle Gilmore, who served as alternates during the past year. The trio replace retiring trustees F. M. Scott and Dave Pell. The addition of a third trustee was created by membership growth of the chapter, which entitles it to larger representation. The new alternates, filling vacancies created by the elevations, are Dave Axelrod, Barry DeVorzon, and Ray Evans. The new officers join incumbent trustees Lou Busch, Sid Feller, Neely Plumb, and Irving Townsend on the full national board, made up of representatives of the four NARAS chapter cities in Los Angeles, New York, Chicago, and Nashville.

For love of a great film...

for love of a great soundtrack.

Sidney Poitier in For Love of Ivy

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SHIRLEY HORN
"FOR LOVE OF IVY"
ABC 11108

CashBox Record Ramblings

NEW YORK

For Non-Point-Of-Sales Promotion

Singles have always been a key force in creating excitement for albums and until recently, the only means of breaking a new group into the rock spotlight. Almost always, though, the emphasis was on the latter.

Now, matters have changed considerably, and in many instances the single is more a promotional device for LP sales than a sales factor in themselves.

Aside from the amplification of releases from easy listening performers, whose impact on a singles market centered around teen sales is small; many major pop and rock artists are seeing product offered as a single not to create a hit so much as to build an album.

The reasoning is really simple, and the effectiveness is large. Programmers seldom play LP tracks (aside from specially oriented LP stations and easy listening spots) either because of equipment necessities or because of the sheer impossibility of listening to all tracks in all albums issued and narrowing selections to the few that can be played as "extra" picks.

Singles of the LP-promotional nature immediately offer a "from the album" track (often shortened) and in a form that requires no shift in speed, spindle or service.

The practice has grown from the realization, by record companies, of radio conveniences and from the sudden knowledge that a large part of single sales in itself has been channeled off by teenagers who have discovered that pricing of albums makes it possible to get five or six singles for the price of little more than two in an LP that includes the hit. And particularly, in this time of extremely high quality albums where performers work on most (if not all) tracks instead of using filler to build twenty minutes of music in addition to the hit track, the investment is more than worth waiting a few weeks for.

The greater affluence of today's teenager no longer precludes purchase of albums, placing the emphasis on singles; but has brought albums into the center stage of an industrial production number where singles are like chorus girls highlighting the LP star.

If the general shift in emphasis continues, future promotion campaigns may find a month's album release going into shipment with a notice to dealers, distributors and field men reading: "this month's shipment will be supported by a major promo effort to include in store displays, streamers, browser boxes and even singles (for non-point-of-sale effect).

VIEW FROM BROADWAY: Gazing northward as far as Boston, last Monday was "Miracles Day" in the Bay city when **Smokey Robinson** and the **Miracles** were presented with keys to the city by the mayor at two concerts in local city parks. Sponsored by Boston's Neighborhood Arts Festival, the project included appearances in three neighborhood youth centers as well as the shows hosted by WMEX and several interviews for radio and tv . . . Closer to home, **Johnny Carson** and **Ed McMahon** will host the Sept 16 affair for Catholic University of America's Center for Communication at the Capitol Theatre which will include many of the top entertainers who appeared at the showplace during its 49 year history . . . At Central Park, the Schaefer Music Festival bills for this week focus on **Don Ellis, Kenny Burrell** and **Chico Hamilton** (15), an Indian Music program with special guest **Ali Akbar Kahn** (17 & 19) and a Saturday show including **Phil Ochs**

Clifford

Girls from Petticoat

and **Jim & Jean** . . . Rock will be the key to next week's program when **Janis Ian**, the **Vanilla Fudge** and others . . . **Flip Wilson** begins a three-week stand at the Rainbow Grill today (15). He's also scheduled to do a Kraft Music Hall show (24) during his stay. Latest LP product includes his Atlantic comedy sets "You Devil You" and "Cowboys & Colored People." . . . The **Harlem Children's Chorus** will be seen on Joe Franklin's show this week (16) where they are to perform "Lollipop" from their just-released Orpheum LP. Group has picked up terrific support from Mayor Lindsay and several other organizations, not to mention deejays who have welcomed the act's sound . . . **Joe Renzetti** continuing his heavy schedule as writer-arranger and producer with new pacts just arranged with Capitol and Heritage. High point in his up-coming program is production with the **Duprees** for **Jerry Ross'** label.

Herb Fame (of **Peaches & Herb**) is well on the road to recovery after a recent gun accident in Columbia, S.C. The singer, who was shot accidentally during his tour, will likely be ready for a recording session next month . . . **Donovan** is currently at work on material for the next single to be released by the **Cake**. The female three-some is presently plugging away for their latest release, "Have You Heard the News About Miss Molly?" (Decca) . . . Congratulations are in order for composer-arranger-singer **Bobby Scott**, a father for the third time (June 28). His wife, Nancy, presented him with a new son, **Robert Ward Scott II** . . . **Buzz Clifford** off and running with his first material already recorded since signing with Hastings Music. The West Coast tunesmith and recording

(Continued—Page 34)

HOLLYWOOD

The Dynasty Of Bernie Roberts

North of San Francisco, east of Pasadena and south of San Diego the name of **Bernie Roberts** means little. But in this warm farina mecca, this flick-disk basin of oranges and palms, smog and scandal, he is virtually a legend in his own time.

For Roberts has undoubtedly cut more hit recording artists than the combined talents of **Phil Spector, Koppelman-Rubin, Jimmy Bowen** and **Lee Hazlewood**. He has "uncovered" more raw talent than **Ed Sullivan, George Jessel, Steve Allen** and **Pinky Lee**.

Yet you won't find his name on a record label. And seldom, if ever, will you discover him in a recording studio. This modest young man has been alternately described as a "genius," a "cloud born visionary" and a "tilter of windmills." It's only fair to note that, not only has he ut more hit record artists, but he has cut more "sides" than anyone around. The list of artists is prodigious — **Roger Miller, Glen Campbell, Vic Dana, Jerry Naylor, Justin Tubb, Hank Thompson,** The **Lettermen, Johnny Tillotson,** The **Ventures, Joel Scott Hill, Ray Patterson, Hank Cochran, Donnie Brooks,** The **Beach Boys,** The **Righteous Bros., Johnny Cash, Gene Pitney, Jan and Dean, Jerry Lee Lewis** and **Johnny Keating**.

Record execs, D. J.'s, recording engineers — the catalog of men who phone Roberts daily for appointments —who pay huge sums of money to be with him for just an hour—would fill this column. We'll mention just a few who come readily to mind—**Bob Crane, Dick Glasser, Clyde Bakemo, Johnny Magnus, Gene Block, Jimmy O'Neil, Joe Saraceno, Lester Sill, Ron Bledsoe, Lou Adler, Bruce Wendell, Tom Mack, Al DeLory, Al Schmitt, Charlie Goldberg, Tom Thacker, Ted Rosenberg, Russ Reagan, Joe Allison, Andy Wickham, Ross Burdick, Jack Linkletter, George Church III, George Putnam,**

Roberts

Lowe

Art Laboe and **Jay North**.

Warners-Seven Arts v.p. **Joe Smith** told us, just the other day, "Roberts has virtually changed my life, given me a new personality, a new outlook—he's not just a genius. I am proud to say he is a friend."

Just in case you live north of San Francisco, east of Pasadena and south of San Diego and have never heard of Roberts, we feel it's about time we reported on him. This man who has cut more hit recording artists than any in our industry's young history, has "uncovered" more raw talent and has cut more "sides" than any A&R exec we know, can't read a note of music and doesn't play an instrument. That's not his thing.

Sometimes called the head-shrinker of the music trade, Bernie Roberts is the proprietor of throne #1 at the Dynasty, home for discriminating men's hair styles. The barber shop is located at the razor's edge of Highland Ave. in Hollywood.

* * *

Russ Shaw, formerly with A&M Records and Record Merchandising, tapped to head local promotion for Warners-7 Arts . . . **Frank Baron**, former Hollywood Reporter editor, now west coast editor for a N.Y. publishing firm—he'll be based out of 9000 Sunset in L.A. . . . **Jan Laine** and **Marshall Lieb** tied the knot on the S.S. Lurline last week, then sailed for two weeks in Hawaii. Bride is the daughter of actress **Nan Grey** and chart-buster **Frankie Laine**.

Indie promoman **Lenny Salamone** has added two new clients to his list —The **Christy Minstrels** and **Paul Revere**. He's also repping Roulette, Tower, Mainstream and Al Gallico Music —offices at 24320 Calvert St., in Woodland Hills. **Diana Ross** and the **Supremes** appearing at **Jack Kent Cooke's** Forum on the 20th along with **Stevie Wonder**.

Our "West Coast Girl of the Week" is a Capitol "classic" named **June Lowe**, 26 years old and administrative secretary to **Tom Roche**, personnel director at Capitol Records. June arrived here from Yorkshire, England about 7 years ago, has modeled and lists skiing, horseback riding and swimming as her favorite outdoor activities. She's unmarried.

Producers **Lee Mendelson** and **Bill Melendez** has signed **Rod McKuen** to write four songs for Cinema Center Films' full length animated feature, "A Boy Named Charlie Brown," starring the comic strip characters of Cartoonist **Charles M. Schultz**. **Vince Guaraldi** will compose the score with **John Scott Trotter** arranging and conducting the music.

Our typographer messed up **Tony Richland's** name last week. It's Richland who's moved to the Taft Bldg. in Hollywood. We don't know anyone named Richard . . . A paradoxically mature-young, serious-sardonic composer-singer named **Tom Rush** drew raves in his recent appearance at the Troubadour. **Pete Johnson**, L.A. Times critic, noted "the act as a whole is greater than its pieces because of his versatility which encompasses gutteral blues, gentle ballads, subtle guitar playing and some non-baggedy traditional songs." We found just one sour note in the show—an iconoclastic tho' plastic and tasteless tune concerning God and Acne.

CHICAGO

The local NARAS Chapter met at Universal Recording Studios last Monday and elected **Johnny Pate**, ABC producer, president for a one-year term. Other officers elected were **Ken Soderblom**, 1st vice-president; **Richard Evans**, 2nd vice-president; **Loren Binford**, secretary and **Len Dresslar**, treasurer. . . . **Eddie Harris**, on the eharts with his "Electrifying" LP (Atlantic) begins a two-weeker in London House 7/23 . . . Downtown Records on State St. is offering all sorts of crazy prizes in their "**Tiny Tim**" contest which is currently underway and attracting much attention at the store! Whole ideas is the brainchild of manager **Wayne Juhlin** and **Paul Diamond** . . . **The Rotary Connection** (Cadet Concept) filled the Electrie Theater for their return weekend engagement! . . . RCA-Victor's **Augie Blume** will be departing the label's Chicago office to join the New York staff . . . **Bob Garmisa** tells us the **Picardy Singers'** reading of "Montage" is fast reaching hit status in Chi and Milwaukee! Also scoring for him are the **Grassroots'** "Midnight Confession" (Dunhill) and "Meet Me Tonight" by **The Postage Machine** (ABC). Incidentally, the entire Garmisa Dist. operation just moved into the new quarters in Elk Grove Village. New building, with 18,000 square feet of space, is located at 120 N. King St. in the suburb . . . **Rod McKuen** makes his midwest nitery debut in Mister Kelly's following the current **Redd Foxx-Lyn Roman** bill . . . **Florence Henderson** and **The Arbors** will be appearing in the Empire Room through July 20 . . . The **Shirt Tail Relation** will be coming in next week to wax their first Mobie Records session "The Reason Why." Tune was penned by 17 yr. old **Bobby Sharp** for group's lead singer **Dave Shue**, who is blind . . . **The Jefferson Airplane** is skedded for an upcoming stint in the Electric Theater . . . Local songster **Franklin David** and the **Wynton Trio** headline the opening bill at the new Tejar Supper Club which debuts July at 1321 S. Michigan. David, who hopes to embark on a disk career shortly, will be interviewed on the **Marty Faye** show 7/20 . . . Summit's promo man **Bud Stebbins** is working on some new singles including Uni offering "Sheila Ann" by **Bobby Skel**, "She Sleeps Alone" by **The Parade** (A&M) and "Life" by **Sly & The Family Stone** (Epie).

Leslie has a Big BIG HIT!

"RIVER DEEP MOUNTAIN HIGH"

Leslie Uggams

Atlantic 2524

produced by Leiber & Stoller

ATLANTIC

Management:
MORT CURTIS-AL WILDE

Booking:
WILLIAM MORRIS

Savoy's Lubinsky: 'We Get Our Price'

NEWARK—Herman Lubinsky, president of Savoy Records, says his label will "get our price and will continue to get it" in dealings with its distribs. The vet record man's pricing philosophy is outlined in a letter he is forwarding to his distribs. Here's how he puts it:

Trans-shipping is none of our business, according to the Robinson-Patman Act, of the Federal Trade Commission. However, there is a provision in the Robinson-Patman Act that says "when an unfair trade condition is created in an area by an outside distributor or supplier, than the affected distributor may seek redress by the so-called distress section of the Act."

Now, one fact remains, which you will not dispute. We have the same price for you as we do for everyone. If we have a "special" you get it. We don't show any preference to anybody.

Another fact is, we get our price, whether you get yours or not. As an example, we have had many complaints of late from distributors that their territory has been infiltrated with prices of $1.60, $1.65, $1.70, and frankly, as the record costs $1.57, plus freight and you have a 20% overhead, a lot of money is being lost and going down the drain. No wonder certain distributors are not able to pay and discount their bills on time. This is a shameful condition, and we are not going to do anything about it, other than to remind you, that you can't rob Peter to pay Paul, and that is what a good many of the boys are doing..

Last but not least, remember this, we are getting our price and will continue to get it. As a matter of fact, with the recent strike we have had, you may expect an increase in price. We are not interested what our competitors are selling their goods for, they can give them away for all we care. We are going to get our price, or go out of business, and if you don't get your price, you will soon be out of business.

It takes "two to tango," and all this talk about a quick turn-over and institutional discounts, etc. is all a lot of bunk. If you don't make your 21% mark-up, you can't stay in business.

Levine Appointed Gen. Atty For ABC

NEW YORK—ABC Records has designated Joseph I. Levine general attorney, it has been announced by Everett Erlick, vice president and general counsel for American Broadcasting Companies, parent firm of the label. The appointment is effective immediately and Levine will be responsible for ABC Records' entire legal department, including negotiations and acquisitions pertaining to all labels in the ABC family.

Levine came to ABC Records after two years as director of business affairs for CBS Records. For ten years prior to his CBS affiliation, Levine was in private practice, concentrating on the entertainment industry.

In addition to his private practice, Levine was co-producer for the Broadway hit, "J.B.," a Pulitzer Prize winner of nine years ago, Also, he co-produced the original production of "At The Drop Of A Hat" and "Big Fish, Little Fish."

Bryants Penned Lots Of Hits By Everlys

Many of the Everly Bros. hits were written by Felice & Boudleaux Bryant, not the Everlys themselves as indicated in a recent Talent on Stage review. These include such songs as "Wake Up Little Suzie," "All I Have to Do Is Dream," and "Bye Bye Love." Once published by Acuff-Rose, tunes now go through the Bryants' House of Bryants Publications.

Weiser To Head European Unit For Paramount Music Division

LOS ANGELES—Veteran music business exec Norm Weiser has been tapped by Paramount Pictures to fill the newly created post of director of European Operations for its music division.

Reporting directly to Arnold Burk, Paramount music operation v.p., Weiser will open consolidated London headquarters from which he will coordinate the activities of the Dot, Stax, Volt, Acta, Steed, Bravo and Hip labels, important publishing companies in partnership with Chappell as well as sub-publishing arrangements for Famous, Paramount, East, Ensign and Bruin, and the music aspects of Paramount Pictures' extensive European production program.

Following his graduation from Northwestern University in 1936, and until 1960, Weiser was employed in the magazine field: Film And Radio Daily (1936-41); Billboard editor (1947-52); president and publisher of Downbeat (1952-58). From 1942-47, Weiser served in the U.S. Army as an intelligence officer.

Weiser joined United Artists in Oct. 1960 as vice-president of the firm's music division, working with the film division in coordinating product. Early in 1963 he shifted to 20th Century-Fox as v.p. in charge of all studio music activities, while supervising the record company. In 1965 Weiser returned to U.A. as v.p. and manager of West Coast operations, music and record divisions.

TRO Sets Guthrie Drive

NEW YORK—The Richmond Organization has embarked on a long-term promotion drive on behalf of the Woody Guthrie catalog, sparked by renewed interest in the legendary folk singer after a Carnegie Hall tribute featuring Bob Dylan, Judy Collins, Arlo Guthrie (Woody's son), Pete Seeger, Richie Havens, Odetta, Tom Paxton, and Jack Elliot.

A similar event in tribute to Guthrie will be held at the Newport Folk Festival at the end of this month (28).

TRO's campaign will be of relatively long duration and will certainly extend to the anticipated filming of the Woody Guthrie story, under the reins of Harold Hecht and the late singer's longtime manager, Harold Leventhal, set to commence sometime next year.

In addition to Guthrie's well-known material, TRO execs have a number of lyrics never put to melodies and efforts will be made to complete these songs in marketable form.

"Many of these songs will be virtually brand new material to today's artists," said TRO president Howie Richmond, "and we feel that the timing is just about perfect for major new usages."

WB/7 Arts Names Shaw To Promo Slot

BURBANK—Warner Bros.-Seven Arts Records has added Russ Shaw to its promotion department, it has been announced by Bill Casady, national promotion director. Shaw joins Bob Cooper in promo coverage of southern California and surrounding areas. The post was previously held by Clyde Bakkemo, who was recently appointed assistant for special projects. Shaw was most recently with Record Merchandising Distributors and prior to that was a promo man for A&M Records.

A fantastic new LP by the group that helped make today's underground music big business

DERAM
A PRODUCT OF
LONDON

"DON'T GIVE UP"

#7216

A NEW CHART SINGLE
PRODUCED BY TONY HATCH
POWERED BY
PETULA!

WARNER BROS. – SEVEN ARTS, RECORDS INC.

Cash Box Looking Ahead

A compilation, in order of strength, of up and coming records showing signs of breaking into The Cash Box Top 100. List is compiled from retail outlets.

1 **SOUL MEETING**
(Catillian, Ragmop—BMI)
The Saul Clan (Atlantic 2530)

2 **THE SNAKE**
(E. B. Marks—BMI)
Al Wilson (Saul City 767)

3 **THE DOCTOR**
(Welwam—BMI)
Mary Wells (Jubilee 5621)

4 **GEORGIA ON MY MIND**
(Peer Int'l—BMI)
Wes Mantgamery (A&M 940)

5 **TO LOVE SOMEBODY**
(Nemperar—BMI)
Sweet Inspirotians (Atlantic 2529)

6 **DIVORCE**
(Tree—BMI)
Tommy Wynette (Epic 10315)

7 **STEP INSIDE LOVE**
(Macleon—BMI)
Cilla Black (Bell 726)

8 **GIVE ME ONE MORE CHANCE**
(Tupper—BMI)
Wilmer & The Dukes (Aphradisiac 260)

9 **HOLD ON**
(Chevis—BMI)
Radionts (Chess 2037)

10 **LITTLE GREEN APPLES**
(Russell-Coson—ASCAP)
Patti Page (Columbia 44556)

11 **SNOOPY FOR PRES**
(Raznique—BMI)
Rayal Guardsmen (Laurie 3451)

12 **WHAT MADE MILWAUKEE FAMOUS**
(Al Gallica—BMI)
Jerry Lee Lewis (Smosh 2164)

13 **ANYWAY THAT YOU WANT ME**
(Blackwoad—BMI)
American Breed (Atca 827)

14 **ON THE ROAD AGAIN**
(Lawn—BMI)
Canned Heat (Liberty 56039)

15 **DOWN IN TENNESSEE**
(Peonut Butter-Koskat—BMI)
Kosenetz-Katz Singing Orchestral Circus (Buddah 52)

16 **FIRE**
(Sea-Lark—BMI)
Five by Five (Paulo 302)

17 **HE GIVE ME LOVE**
(Dick James—BMI)
Lesley Gare (Mercury 72819)

18 **THIS WHEEL'S ON FIRE**
(Dwarf—ASCAP)
Julie Driscal (Atco 6593)

19 **SHELIA ANN**
(LeBill/Duchess—BMI)
Babby Skel (Uni 55071)

20 **WALK ON**
Acuff-Rase—BMI
Ray Orbisan (MGM 13950)

21 **HANG 'EM HIGH**
(Unort—BMI)
Huga Mantenegra (RCA 50306)

22 **BOY**
(Peer Int'l—BMI)
Lulu (Epic 10346)

23 **UNDERSTANDING**
(Metric—BMI)
Roy Chorles (ABC 11090)

24 **MAIN STREET MISSION**
(Faur Star—BMI)
O. C. Smith (Columbio 44555)

25 **MECHANICAL WORLD**
(Hallenbech—BMI)
Spirit (Ode 708)

26 **LONELY LONELY MAN AM I**
(Jobete—BMI)
Jimmy Ruffin (Soul 35046)

27 **SALLY HAD A PARTY**
(125th Street—BMI)
Flavor (Calumbia 44521)

28 **WHO WILL ANSWER**
(Sunbury—ASCAP)
Hesitatians (Kopp 926)

29 **THE MIGHTY QUINN**
(Dwarf—ASCAP)
Joe Hornell (Calumbia 44571)

30 **HUSHABYE MOUNTAIN**
(Unart—BMI)
Tony Bennett (Calumbia 44584)

31 **YOU HAD BETTER TIMES**
(Felicia—BMI)
Peter & Gordan (Capitol 2214)

32 **ODD COUPLE**
(Famaus—ASCAP)
Neal Hefti (Dot 17105)

33 **ZABADAK**
(Gallico—BMI)
Harst Jankawski (Mercury 72809)

34 **SANDCASTLES**
(Press—BMI)
31st Of February (Vonguard 35066)

35 **LULLABY FROM ROSEMARY'S BABY, Part I**
(Fomaus—ASCAP)
Mia Farraw (Dat 17126)

36 **WHAT A WONDERFUL WORLD**
(Valando—ASCAP)
Lauis Armstrong (ABC 10982)

37 **BREAKIN' DOWN THE WALLS OF HEARTACHE**
(Screen Gems/Columbia—BMI)
Bandwagon (Epic 10352)

38 **SUNDAY MORNING 6 O'CLOCK**
(Rackin' Chair—BMI)
Camel Drivers (Buddah 61)

39 **WALKING IN DIFFERENT CIRCLES**
(Helias—BMI)
Peppermint Rainbow (Decco 32316)

40 **HARD TO HANDLE**
(Eost-Time-Redwal—BMI)
Otis Redding (Atco 6592)

41 **FUNNY MAN**
(Lowery—BMI)
Roy Stevens (Mercury 72816)

42 **MISTER SANDMAN**
(E. H. Morris—ASCAP)
Bert Kaempfert (Decco 32329)

43 **I'M DREAMING**
(Nassel—BMI)
Wildweeds (Cadet Concept 7004)

44 **DINO'S SONG**
(Daedalns—BMI)
Quicksilver Messenger Service (Capitol 2194)

45 **4-5-6 (NOW I'M ALONE)**
(Dauble Diamond—BMI)
Len Barry (Amy 11026)

46 **STOP! (DON'T WORRY ABOUT IT)**
(Chetkoy-Theo-Coff—BMI)
Lanette (MS 208)

47 **ON A BEAUTIFUL DAY**
(Unort—BMI)
Sunshine Co. (Imperial 66308)

48 **PEOPLE MAKE THE WORLD**
(Tracebob, Press—BMI)
Roosevelt Grier (Amy 11029)

49 **MR. BUSINESSMAN**
(Ahab—BMI)
Ray Stevens (Manument 1083)

50 **KID GAMES & NURSERY RHYMES**
(Big Shat—ASCAP)
Shirley & Alfred (Whiz 605)

First on the
classical charts.
First among the
art film fans.
And now MGM
has the Last word.

Love Theme from "Elvira Madigan"

K-13953

James Last
And His Orchestra

The definitive version of Mozart's greatest hit,
by popular demand from

MGM Records is a division of Metro-Goldwyn-Mayer Inc.

Venture To Form Subsidiary Label

LOS ANGELES — Venture Records will shortly form a subsidiary label called Maverick Records, according to an announceemnt by Mickey Stevenson, president of Venture.

This subsidiary label will be used to further exploit the increasing roster of Venture talent and the guide lines will be that of total music, running the gauntlet of R&B, jazz, and pop. Some of the artists already signed to the newly formed Maverick label are Marie Franklin, Ron and Robin, Billy and Bobby King, and Terrible Tom. Warren Lanier, head of sales and promotion, leaves this week (15) on a national tour to discuss the newly formed label with Ventures distributors.

Academy Of Achievement Honors George Shearing

HOLLYWOOD—The American Academy of Achievement will honor pianist George Shearing, Capitol recording artist, with its Golden Plate Award at the seventh annual Banquet of the Golden Plate in Dallas this week (15). This award is presented annually to approximately fifty guests of honor at the climax of the Academy's weeklong "Salute To Excellence."

Chosen by the Academy's national selection panels and other distinguished authorities, these men and women of exceptional accomplishments in the sciences, professions, the arts, business, and public service are acclaimed not as winners, but as "representatives of the many who excel." Their moment in the spotlight of the Banquet of the Golden Plate is in recognition of their own deeds and in tribute to the "countless invisible colleagues who grasp each day's opportunity to devote both heart and mind towards an even higher goal."

Shearing, who has won every trade and deejay poll of any significance—some as many as seven times, created one of the best-known jazz standards of the last decade, "Lullaby Of Birdland."

Smith At Central Park

NEW YORK—Ron Delsener, producer, of the Schaefer Music Fesitval, has picked jazz organist Jimmy Smith to fill the Aug. 12 slot left vacant by the death of Wes Montgomery. Smith will share star billing with Gloria Lynne in the two concerts scheduled for 8:00 and 10:30 p.m.

SALESMEN WANTED

Additional salesmen needed to sell the hottest major label record promotion in America, on guaranteed sales. Must cover chain stores, dept. stores, discounters, etc. Resume requested to include territory and accounts covered. All replies held confidential and answered promptly.

Openings available from coast to coast. Compensation open.

Write: **Box 818**
Cash Box, 1780 Broadway, N.Y.C. 10019

Heavy Action At TRO

NEW YORK—The Richmond Organization, with several major singles and albums set for release in the near future, will be mounting a massive, sustained promo campaign to support its product.

Set for July 22 release are singles from two British artists, Don Partridge and Billy Fury. Partridge, Britain's star busker (street singer), will be represented with "Blue Eyes," on Capitol, which is currently on the English charts. Partridge's first single, "Rosie," recorded for $18, was also a recent Top 10 item.

Bell Records will release Billy Fury's "Silly Boy Blue," a David Bowie tune. Fury, an old-time rock star, has been off the disk scene for some time.

A new Capitol LP from Jacikie Cain and Roy Kral will continue four TRO-published tunes: "Winds Of Heaven" (just released as a single), "Without Rhyme Or Reason," "Open" and "What Do I Feel." Joanna Gault, managed and published by TRO, will do eight of her own songs in her debut album on RCA. The First Edition, who share ownership in a publishing firm with TRO will have their second Reprise LP released shortly.

TRO is currently hot with the Moody Blues' "Tuesday Afternoon," pulled from their "Night's In White Satin" LP on Deram.

Gemini Star Seeks New Masters, Talent

NEW YORK—The newly formed Gemini Star Record Company, distributed by Amy, Mala, Bell, is seeking new masters and talent, according to an announcement by Don Gold, president of Gemini Star. The new diskery is located at 1697 Broadway in New York Citv.

AHMAD JAMAL tends the keyboard in a private "screening" for his new label chief Larry Newton (right) and A&R director Bob Thiele. Jamal has just signed an exclusive contract to record for ABC's Impulse label. Between the executives is Warren Stephens, Jamal's manager.

MASTERS RELEASING, INC.
NATIONAL DISTRIBUTORS
THUNDERBIRD RECORDS
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MASTERS RELEASING, INC.
STEVE BRODIE
1133 Main Street, Buffalo, N. Y. (716) 882-0427

CashBox Top 50 In R&B Locations

1	GRAZING IN THE GRASS Hugh Masekela (UNI 55066)	1	
2	THE HORSE Cliff Nables (Phil-La-af-Saul 313)	3	
3	STONED SOUL PICNIC 5th Dimensian (Saul City 766)	5	
4	LOVER'S HOLIDAY Peggy Scatt & Ja Ja Bensan (SSS Internatianal 736)	4	
5	THINK Aretha Franklin (Atlantic 2518)	2	
6	NEVER GIVE YOU UP Jerry Butler (Mercury 72798)	6	
7	(YOU KEEP ME) HANGIN' ON Jae Simman (Saund Stage 7-2608)	8	
8	I'M A MIDNIGHT MOVER Wilsan Pickett (Atlantic 2528)	11	
9	LICKING STICK—LICKING STICK (Part I) James Brawn & Famaus Flames (King 6166)	7	
10	STAY IN MY CORNER Dells (Cadet 5612)	26	
11	IT SHOULD HAVE BEEN ME Gladys Knight & The Pips (Saul 35045)	13	
12	YESTER LOVE Miracles (Tamla 54167)	9	
13	LOOK OVER YOUR SHOULDER O'Jays (Bell 704)	14	
14	AMEN Otis Redding (Atca 6592)	18	
15	UNDERSTANDING ELEANOR RIGBY Ray Charles (ABC 11090)	17	
16	HERE COMES THE JUDGE Pigmeat Markhcm (Chess 2049)	23	
17	AIN'T NOTHING LIKE THE REAL THING Marvin Gaye & Tammi Terrell (Tamla 54163)	10	
18	HITCH IT TO THE HORSE Fantastic Jahnny C. (Phil La af Saul 315)	25	
19	LOVE MAKES A WOMAN Barbara Acklin (Bruswick 55379)	22	
20	FACE IT GIRL IT'S OVER Nancy Wilsan (Capital 2136)	21	
21	YESTERDAY'S DREAM 4 Taps (Matawn 327)	31	
22	HERE COMES THE JUDGE Sharty Lang (Saul 35044)	16	
23	YOU MET YOUR MATCH Stevie Wander (Tamla 54168)	33	
24	THE SNAKE Al Wilsan (Saul City 767)	29	
25	SLIP AWAY Clarence Carter (Atlantic 2508)	34	
26	THE DOCTOR Mary Wells (Jubilee 5621)		
27	UNITED Peaches & Herb (Date 1603)		
28	YOUNG BOY Barbara Green (Renee 5001)	2	
29	TO LOVE SOMEBODY Sweet Inspiratian (Atlantic 2529)	2	
30	I'LL NEVER DO YOU WRONG Jae Tex (Dial 4076)	1	
31	(LOVE IS LIKE) A BASEBALL GAME Intruders (Gamble 217)	37	
32	I'VE GOT TO HAVE YOU Fantastic Faur (Ric Tic 139)	35	
33	I GUESS I'LL HAVE TO CRY, CRY, CRY James Brawn & The Famaus Flames (King 6141)	—	
34	GOD BLESS OUR LOVE Ballads (Venture 615)	41	
35	GOOD OLD MUSIC Parliaments (Revilat 223)	36	
36	TURN ON YOUR LOVE LIGHT Bill Black (Hi 2145)	38	
37	BE YOUNG BE FOOLISH BE HAPPY Tams (ABC 11066)	39	
38	I CAN'T STOP DANCING Archie Bell & The Drells (Atlantic 2534)	—	
39	YOURS UNTIL TOMORROW Vivian Reed (Epic 10319)	40	
40	I'M GONNA DO WHAT THEY DO TO ME B. B. King (Bluesway 61018)	45	
41	I GET THE SWEETEST FEELING Jackie Wilsan (Brunswick 55381)	50	
42	SOUL LIMBO Baaker T & M. G.'s (Stax 0002)	47	
43	PRAYER MEETIN' Willie Mitchell (Hi 2147)	44	
44	YOU'RE TOUGH ENOUGH Jr Wells (Blue Rack 4052)	—	
45	RIVER OF TEARS Gene Chandler (Checker 1199)	42	
46	LIFE Sly & The Family Stane (Epic 10353)	46	
47	THERE WAS A TIME Alfred Ellis & The Dapps (King 6169)	48	
48	LONELY LONELY MAN AM I Jimmy Ruffin (Saul 35046)	49	
49	I'VE NEVER FOUND A GIRL (TO LOVE ME LIKE YOU DO) Eddie Flayd (Stax 0002)	—	
50	SHARE YOUR LOVE FOR ME Babby Bland (Duke 377)	—	

Mike Stoller introduces a new dimension with his first recording as an instrumental artist

"SILVER SEA HORSE"

AMY #11027

MIKE STOLLER AND THE STOLLER SYSTEM

Produced By:
JERRY LIEBER & MIKE STOLLER

BELL RECORDS, INC. / 1776 BROADWAY / NEW YORK, N. Y. 10019

'Elektra Innovates' Confab

phony.

Internal Growth

Holzman also revealed physical growth aspects at the label. The company is planning to shift its quarters in New York from 1855 Broadway to the entire 12th floor of the new Gulf & Western international HQ at Columbus Circle when it's completed late next year. Holzman explained that although the company had recently re-located to its present offices, it had already outgrown this location. Elektra is also in the first stage of expanding its Los Angeles facilities, which presently encompass a building on La Cienega Blvd. This location is to evolve into a second building on adjacent land owned by the label. Space will eventually reach 10,000 square feet and contain 2 studios plus facilities for underground parking. Also, the studio will boast a control unit built in England that Holzman claims is the most advanced board of its kind. As for all product cut by Elektra, the Dolby noise-reduction system will be employed (Elektra says it's the only label cutting pop product with the Dolby system). Erection of the new LA facility will start in the fall, with completion planned by the spring.

Computer System Outlined

Elektra is also planning to service its distribs with computer reports starting on Aug. 1. According to Mel Posner, sales manager, they will be demographic reports that will offer distribs current, monthly and annual sales figures and percentage of sales achieved by each distrib in each category of Elektra product lines. The system will also supply year-to-date sales figures.

Bill Harvey, creative services head at Elektra, touched on Elektra's various creative responsibilities, including the recently formed William S. Advertising, an agency designed to "maintain creative control" of Elektra's print and radio ads, with increased emphasis on radio commercials, Upstart Films, a promo film service, and a publicity unit under the direction of Danny Fields and Tinkerbelle. Elektra also operates a music publishing complex, Paradox Music, which continually listens to new material. As Holzman puts it, "1 song in a 1000 tapes are eventually recorded."

New Temptation

NEW YORK — Dennis Edwards has joined the Temptations as a permanent member, replacing David Ruffin, who has left the group to go out on his own.

Ruffin, who will continue to record for Motown, now as a soloist, will be represented in personal management by the label's management complex International Management Company. In addition to guiding Ruffin's new career, IMC will help develop an act along the lines that the songster has chartered for himself.

The Temptations, now consisting of Otis Williams, Eddie Kendricks, Paul Williams, Melvin Franklin and Edwards, head for the Westbury Music Fair this week (15-21) and then go into several weeks of recording sessions, followed by a series of one-nighters and two weeks of video taping for an NBC-TV special with the Supremes. The show will be aired on Dec. 9.

Mono/Stereo DJ 45 From Project 3

NEW YORK—Project 3 Records, the Enoch Light firm, has joined the growing number of labels supplying d.j. singles which couple the same song on boh sides, one version mono, one stereo. First disk to get the new treatment will be Light's own waxing of the "Lullaby From 'Rosemary's Baby'," theme from the Paramount Pictures flick. Deck ships this week.

BMI Gold Play

NEW YORK — Two new songs have joined BMI's select list of tunes having logged in excess of one million feature broadcast performances. The songs, which now qualify for double performance payments, are "Come Closer To Me" by Osvaldo Farres and Al Steward, published by Peer International, and "Stranger On The Shore," by Robert Mellin and Acker Bilk, published by Robert Mellin. The list of BMI million performance works now numbers 38.

Disk Sales Hit 1 Bil.

(Continued from Page 7)

the record industry over the past two decades not only to the debut of long-playing records on the market, but also to improved marketing and packaging techniques which have been developed; to the product's increased availability through the mushrooming number of retail outlets across the country; and to more sophisticated promotion and advertising. As the distribution system expanded and matured, marketing techniques reached even farther into the rising population in the prime record-buying age groups. At the same time, the variety of repertoire the industry now offers to its increasing number of customers has been vastly expanded.

United Artists Music At Peak Impact

(Continued from Page 7)

Geller, Irv Fasko and Randy Irwin (who was previously associated with Metric) plus reps in Nashville (Billy Ed Wheeler) and the west coast (Eddy Reeves).

Metric also brought to UA such successful writing talent as Jackie DeShannon and P. J. Proby. UA itself boasts such exclusive cleffers as Ellie Greenwich, Jeff Barry and Elmer Bernstein. UA also provides for the global exposure of material published by Kama-Sutra's music publishing units.

And very much in view is further expansion of the company, with acquisitions being sought in the Latin, R&B and country areas. Deutch, in fact, expects to finalize in a matter of days the purchase of a Latin-oriented publishing company.

UA also recently made a deal for a partnership arrangement with composer Michel Legrand, whose music and the score to the Broadway hit, "Hair," was acquired through a deal with Nat Shapiro. A new company, yet to be named, will be established with Legrand.

UA, of course, maintains a major involvement in the flick endeavors of United Artists Pictures. Deutch is presently exploiting the score to "Chitty Chitty Bang Bang," the film division's first all-musical production since "West Side Story" (not published by UA). UA also has Legrand's score for "The Thomas Crown Affair," which includes a soundtrack vocal by Noel Harrison, "Windows of Your Mind," that Reprise Records will release in its original version. Other new film projects include "Salt & Pepper" starring Sammy Davis and Peter Lawford, and "Hang 'Em High," the successor to "The Good, Bad & the Ugly," which produced the Top 10 main-titled hit by Hugo Montenegro.

On the global front, UA is the sole owner of companies based in France, Japan, England, Italy, Mexico, Germany, Australia, Holland, Spain and Sweden. As reported in last week's Cash Box, Noel Rogers, managing director of UA Records in Britain, also assumes the direction of England and European music publishing, with Alan Keane responsible for Metric. Roger Welch heads the day-to-day activities of UA music in England.

Chart Picture

UA Music present Top 100 standing includes Bobby Goldsboro's "Autumn of My Life" (UA), "With Pen In Hand" by Billy Vera (Atlantic), also a country success via Johnny Darrell (UA), "Sealed with a Kiss" by Gary Lewis (Liberty) and "You Got Style" by Jon & Robin (Abnak).

There is also pop action on Tony Bennett's "Hushabye Mountain" (Columbia), a tune from "Chitty Chitty Bang Bang" and pop-R&B activity on Ray Charles' "Understanding" (Tangerine), Tony Ashley's "We Must Have Love" and Delany & Bonnie's "It's a Long Time Comin'" (Stax).

Prestige Inks Jacquet, Kynard

BERGENFIELD, N.J. — Prestige Records has signed two jazzmen to recording contracts, it has been announced by Don Schlitten, A&R director for the label. The artists are tenor saxist Illinois Jacquet and organist Charles Kynard.

Jacquet is associated with such tunes as "Robbins Nest," "Black Velvet," "Port Of Rico," and "Flying Home." His first Prestige album, "Bottom Up/Illinois Jacquet On Prestige!" is scheduled for release on August 1.

Kynard has been appearing for three years at the Tiki Village in Los Angeles. With his trio he has been on the Ed Sullivan Show, played with the Kansas City Philharmonic, and recorded with Sonny Stitt, Les McCann, Clifford Scott, and others. His first Prestige album will be released this winter.

Sebastian To Score 'Shine'

NEW YORK—Lovin' Spoonful lead John Sebastian has been tabbed to write the score for the Dustin Hoffman vehicle, "Jimmy Shine," opening on Broadway Nov. 21. This marks Sebastian's first Broadway assignment, although he previously wrote the score for the "You're A Big Boy Now" flick.

The play-with-music was written by Murray Schisgal ("Luv") and is being produced by Zev Bufman and Claire Nichtern.

Church & Musicor Group

(Continued from Page 7)

At a press conference at Musicor's New York offices last week, helmed by the label's Mitch Manning, head of promotion, a representative of the Episcopal Church expressed interest in the concept. Gilbert said that the Mass Media unit could foresee inter-religious cooperation in producing more recordings aimed at youth.

Ramal arranged and produced a number of hits by Del Shannon (e.g. "Runaway," "Hats Off to Larry") and Goodman won fame in the disk field through his "Flying Saucer" novelty disks with Bill Buchanan.

NEW YORK RAMBLINGS

(Continued from Page 26)

star, is also just about set to sign with a major label as an artist . . . Radio exposure of the **Mills Brothers'** LP track. "Rose" (from Broadway's "George M," has made it a likely candidate for a new single, according to **Lester Collins**. The E. B. Marks worker is also seeking the pop break for **Al Wilson's** "The Snake" (Soul City) . . . **Ross Carnegie** and **Lavern Ray** stopped by last week with news that the blues-organist is beginning to see action from audience response and sales at his live shows highlighted by Carnegie's new "Win, Lose or Draw" single on El-Con . . . **Frankie Valli's** new "Timeless" LP received excellent initial sales and has continued to build from there according to **Charlie Morrison** who's working to keep the fire burning for the Philips LP . . . Three bright singles head the **Morty Wax** promo collection: "Angel of the Morning" from **Merillee Rush**, **Billy Vera's** "With Pen in Hand" and the now growing "Who Will Answer" from the **Hesitations**. On the LP end, **Barry Fiedel** is toiling with **Nilsson's** "Aerial Ballet" from RCA . . . **Gene Pitney** back from his latest tour in England, will begin a series of appearances in August in Cleveland. Current comeback began with "She's a Heartbreaker" on Musicor . . . Also in Cleveland, **Al Calder** has laid the groundwork for opening of Columbia Pictures' "The Swimmer" with a soundtrack LP tie-in . . . New single from Blues Magoos will probably by "I Can See the Grass Grow" from their current LP . . . The **Girls from Petticoat Junction** including **Meredith MacRae**, **Linda Kaye** and **Lori Saunders** of the tv series, have gone into the studio to cut their first ercord for Sept. release from Liberty. . . . Due to r&b and pop deejay reaction, Kapp is re-releasing **Turley Richards'** "This Is My Woman." . . . In a similar vein, **Mitch Ryder's** while-ago "Sock It To Me (Baby)" has been sent out again under pressure of the new **Rowan & Martin** vogue. . . . Ben Arrigo pulling in two-sided easy listening play for **Marlene Ver Planck's** mounted single with "The Odd Couple" and "Mission: Impossible."

The Stereo 8 Story
(July)

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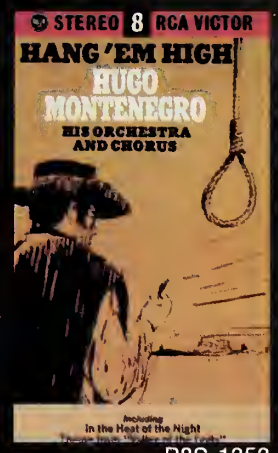
P8S-1333

P8S-1345



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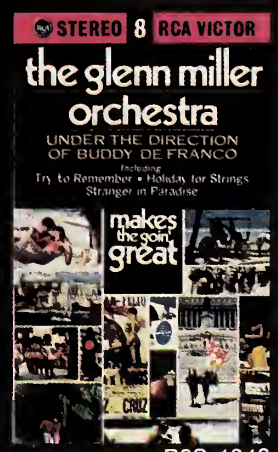

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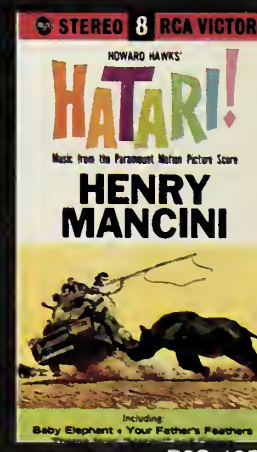

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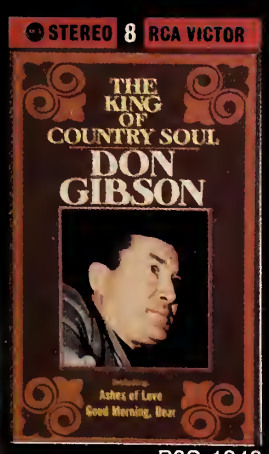

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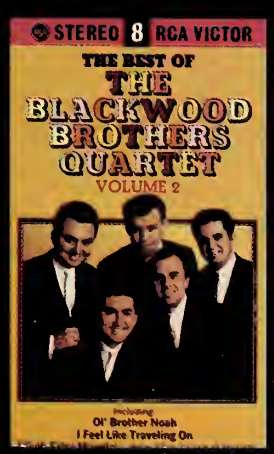

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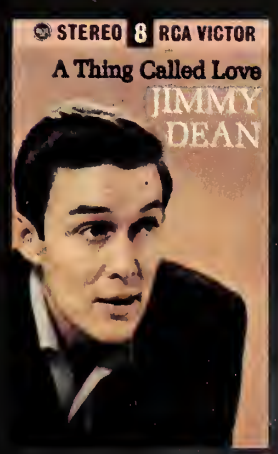

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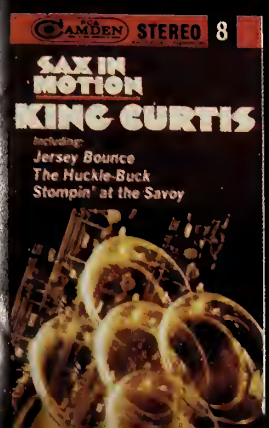


RCA

Stereo 8
Cartridge Tapes

CashBox Album Reviews

Pop Picks

THE LOOK OF LOVE AND OTHER RHAPSODIES FOR YOUNG LOVERS—Midnight String Quartet—Viva V36015

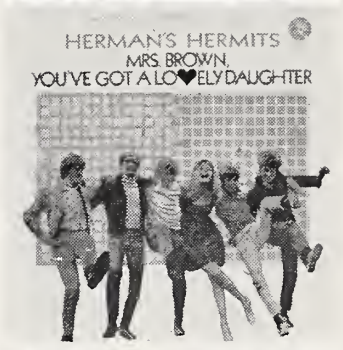
The lushly orchestrated sounds of the Midnight String Quartet have found great favor among album buyers, and this latest collection from the group should fare very nicely. "Classical Gas," the group's current single, is included here, along with such recent giants as "Young Girl," "MacArthur Park," "The Good, The Bad And The Ugly," "Love Is Blue," and "By The Time I Get To Phoenix." Should be lots of play in store for this set.

ANGELS FROM HELL — Original Motion Picture Soundtrack—Tower ST 5128

Another in Tower's series of soundtrack LP's from American International's motorcycle flicks, "Angels From Hell," features the Peanut Butter Conspiracy, a popular L.A.-based aggregation, on three tunes including the title song, "No One Says A Word," and "Crystal Tear," and the Lollipop Shoppe on "Mr. Madison Ave." and "Who's It Gonna Be." Stu Phillips provides the instrumental portions. Should be another winner.

THIS GUY'S IN LOVE WITH YOU/THE LOOK OF LOVE—Johnny Mann Singers—Liberty LST 7587

Johnny Mann, orchestra leader on the Joey Bishop Show, leads off his new set with two current chart smashes which share honors in the title, and adds a batch of other goodies, including the recent Dionne Warwick hit, "Do You Know The Way To San Jose," and Simon & Garfunkel's "Mrs. Robinson." The Troggs' "Love Is All Around" fits right into the Mann Singers' bag, as does an unfamiliar Jim Webb tune, "Didn't We." Should be lots of sales in store for this set.



MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER — Original Soundtrack with Herman's Hermits—MGM SE-4548 ST.

Herman's Hermits take top billing in the new flick named after one of their early hits, and dealers should reap strong sales on this strong soundtrack package. In addition to updated versions of the title tune and another Hermits' biggie, "There's A Kind Of Hush All Over The World," the group introduces six new vocals, among which are "Lemon And Lime," and "It's Nice To Be Out In The Morning," and a two-part instrumental, "Daisy Chain." Should be big.

THE HORSE—Ventures—Liberty LST 8057

The Ventures have a knack which has enabled them to remain high among the list of perrenial album best-sellers, and this new set, containing many current and recent hits should be another winner. The instrumental combo performs the title tune, "Here Comes The Judge," "Grazing In The Grass," "Tip-Toe Thru The Tulips With Me," "Jumpin' Jack Flash," and "Choo Choo Train," as well as several new tunes. A timely set.

BRING A LITTLE LOVIN'—Los Bravos—Parrot PAS 71021

After being absent from the chart scene for a while, Los Bravos came back strong with the title tune of this set, and this album follow-up should take a similar route. The Spanish group has a good, distinctive rock sound and shows it off on such tunes as "Make It Last," Joe Tex's "Show Me" and "Play With Fire And You'll Get Burned." Group's first smash, "Black Is Black," is an extra bonus in this LP.

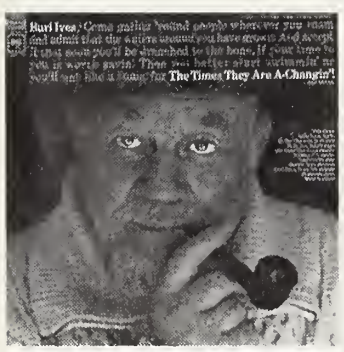
Pop Best Bets

THIS GUY'S IN LOVE WITH YOU—Midnight Voices—Bravo 35500/5500

From the producers of the best-selling Midnight String Quartet LP's comes this set by the new Midnight Voices, a soft, lush choral ensemble providing tasteful arrangements of a dozen recent (and current) chart items. The title tune, "The Look Of Love," "MacArthur Park," "You Don't Have To Say You Love Me," and "By The Time I Get To Phoenix" are some of the goodies offered up by the group. The Voices could find as strong acceptance as the Strings.

WORLD EXPLOSION—'58/'68—Tremeloes—Epic BN 26388

Although the Tremeloes have been a major attraction in England since the early Beatle days, it's only in the last 18 months that they've been scoring here. In their latest album, the Trems serve up a batch of American oldies, among which are "Rag Doll," "Peggy Sue," and "Willie And The Hand Jive," along with several original tunes: "Helule Helule" (latest single), "I'll See You There," "Travelling Circus," and "Girl From Nowhere." Should see some good sales action.



THE TIMES THEY ARE A-CHANGIN'—Burl Ives—Columbia CS 9675

Titled after Bob Dylan's "The Times They Are A-Changin'," this new Burl Ives LP, his first since his return to Columbia, features the long-time troubador at his best. He sings three other Dylan compositions, "Don't Think Twice, It's All Right," "One Too Many Mornings," and "I'll Be Your Baby Tonight." Tim Hardin's "If I Were A Carpenter" and six other tunes complete the LP. Ives imparts a dramatic feel to his material, and this set could score in the marketplace.

OUT OF SIGHT—Maxine Brown—Epic BN 26395

Songstress Maxine Brown infuses eleven tunes with her own brand of excitement and enthusiasm. Dynamic soul stylings send such efforts as "Sunny," "I Wish It Would Rain," "Just Give Me One Good Reason," and "When A Man Loves A Woman" out of sight. This set promises to see plentiful sales activity in pop and R&B markets.

NANCY AMES AT THE AMERICANA—Epic BN 26378

Lark Nancy Ames, who now records for ABC, is showcased here on Epic in a live recording of her performance at the Royal Box at the Americana Hotel in New York. This set is a free-swinging affair, featuring show tunes ("Where Am I Going?" from "Sweet Charity"), a Latin medley, and a driving, powerful reading of "What The World Needs Now Is Love." A package of lively entertainment, this LP figures to enjoy solid sales success.

SO FINE—Ike & Tina Turner—Pompeii SD 6000

Singing with zest and energy, Ike and Tina Turner render a solid set of potent ditties. Among the offerings, in addition to the title tune, are "Shake A Tail Feather," "Ain't Nobody's Business," and "A Fool In Love." The vital performance turned in by the duo augurs good things to come for this stirring package.

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Gordy 7073

JIMMY RUFFIN

DON'T LET HIM TAKE YOUR LOVE FROM ME

Soul 35046

MOTOWN RECORD CORPORATION
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CashBox Album Reviews

Pop Best Bets

YOU'RE TUFF ENOUGH—Junior Wells—Blue Rock SRB 64002

Mercury's initial LP on it's new R&B-oriented Blue Rock label is a set from veteran blues artist Junior Wells, which should give the label a strong sendoff. With the current resurgence of interest in pure blues, Wells has emerged as an important figure in the field. On this set, he turns in pro performances on a dozen tunes, among which are "You're Tuff Enough," "Gonna Cramp Your Style," and "Junior's Groove." Should do well.

MICHAEL P. WHALEN—Pete S 1102

Michael P. Whalen sings twelve contemporary songs, all of which he wrote. The artist's delivery is direct and low-keyed, and his melodies and lyrics show inventiveness and wry humor. Of particular interest is "A Little Thing Concerning Us," which deals with the drifting apart of a couple who have been together about twenty years. Here's an offering which could generate considerable interest in the singer-composer.

NEW YORK ROCK & ROLL ENSEMBLE—Atco SD 33-240

Debut LP from the N.Y. Rock & Roll Ensemble showcases the hot N.Y. disko group in a wide variety of material ranging from the classical "Trio Sonata No. 1 in C Major," by J. S. Bach, through an original ballad, "She's Gone," also with Bach overtones, to the rocking "Money." Inventive use of strings in both listening and dance-oriented tunes put the Ensemble a notch above most groups on the current scene. Well-produced set could have a good future.

DAVID ACKLES—Elektra EKS 74022

David Ackles performs a selection of his own songs, which he has written with understated simplicity. "The Road To Cairo" is a mournful tune about a man who has deserted his family. "Down River" concerns a prisoner who loses his girl while he is in jail. "Laissez-Faire," about a man who has only "money for cigarettes pennies for wine," and fears losing even that, has a quality reminiscent of Kurt Weill. This is a most impressive album.

Jazz Picks

WINDOWS OPENED—Herbie Mann—Atlantic SD 7507

Herbie Mann has managed to keep putting out interesting and well accepted jazz sets by constantly altering his group and his material. This new set features Roy Ayers on vibes, Sonny Sharrock, guitar, Miroslav Vitous, bass, and Bruno Carr, drums, on such tunes as Donovan's "There Is A Mountain," "If I Were A Carpenter," the Tim Hardin jewel, as well as three straight jazz tunes. Should find a home with Herbie's many fans.

THE BLUE YUSEF LATEEF—Atlantic SD 1508

Jazzman Yusef Lateef plays several instruments on this LP, including tenor sax and flute. Lateef has composed seven of the eight tunes on the set, among which are "Juba Juba," the lovely, delicate "Like It Is," "Back Home," and "Six Miles Next Door." Utilizing a mixture of different motives, the artist's compositions are rich in concept, and his playing is superb, particularly his flute improvisation in "Juba Juba" and his bamboo flute work on "Like It Is." Here's an album jazz fanciers should welcome.

GARY BURTON QUARTET IN CONCERT—RCA LSP/LPM 3985

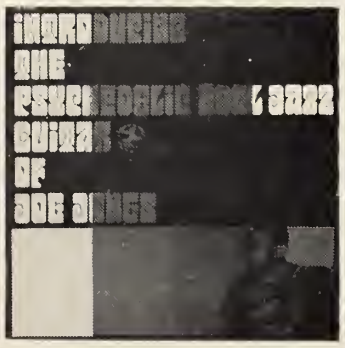
Gary Burton's excursions into jazz/rock have been getting increasing attention from fans of both idioms, and this LP, recorded at Carnegie Hall, should bring him increased fame. Assisted by guitarist Larry Coryell, bassist Steve Swallow, and drummer Bob Moses, Burton brings his vibes into play on an octet of tunes, 6 of which were penned by group members. Bob Dylan's "I Want You" is a highlight. A very satisfactory set.

PIANO STARTS HERE — Art Tatum — Columbia CS 9655

The late pianist Art Tatum was one of the giants of jazz, considered by many to be the greatest jazz pianist who ever lived. This album is indispensable for anyone who wishes to appreciate his genius. The first four solos ever recorded by Tatum are included on this LP: "Tea For Two," "St. Louis Blues," "Tiger Rag," and "Sophisticated Lady." The other nine selections were recorded in 1949 at a concert at the Shrine Auditorium in Los Angeles.

THE SOUND OF FEELING & THE SOUND OF OLIVER NELSON—Verve V6-8743

One side of this LP features the Sound Of Feeling, a vocal instrumental group, along with guest soloist Oliver Nelson on soprano sax, on five good jazz interpretations, among which are the title tune and "Who Knows What Love Is." The group has a fresh vocal approach which could create considerable interest in them. Flip side features an All-Star group put together by Leonard Feather, with arrangements by Nelson.



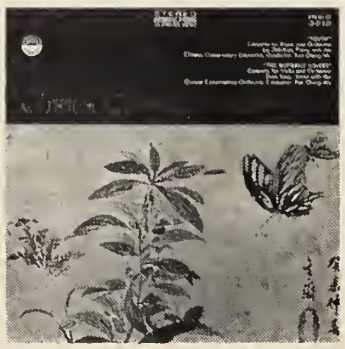
INTRODUCING THE PSYCHEDELIC SOUL JAZZ GUITAR OF JOE JONES—Prestige PR 7557

Jazz guitarist Joe Jones makes an impressive debut as a group leader as he fronts two quartets on eight tunes. While staying in an improvisational jazz mode, Jones also manages to create a very pleasant easy listening set which could find favor among the young. In addition to several originals ("Games" is one of the strongest), Jones also interprets "There Is A Mountain," the recent Donovan click, and Sonny Bono's "The Beat Goes On." Lively.

Classical Picks

RAVEL: GASPARD DE LA NUIT/VALSES NOBLES ET SENTIMENTALES/LA VALSE—Laredo—Connoisseur Society CS 2005

This is the solo recording debut of pianist Ruth Laredo, and she shows herself to be an artist of great skill and sensitivity. Her interpretations of Maurice Ravel's "Gaspard De La Nuit," "Valses Nobles And Sentimentales," and "La Valse" are excellent and may well find wide acceptance in classical circles. This should be the first of many albums by Ruth Laredo.



CHINESE CLASSICAL MASTERPIECES—Liu Shih-Kun; Shen Yung/Chinese Conservatory Orchestra/Fan Cheng-Wu—Everest 3212

This recording contains two modern Chinese works: "Youth," a concerto for piano and orchestra, and "The Butterfly Lovers," a concerto for violin and orchestra. Written by several composers for the masses and within the limitations enforced by the Party, these pieces are nevertheless works of art. They combine oriental sounds with the western form of the concerto in an interesting manner. Excellent performances by pianist Liu Shih-Kun, violinist Shen Yung, Chinese Conservatory Orch., Fan Cheng-Wu conducting.

"ALICE LONG"
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A&M 948
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250,000

A&M RECORDS

"'Til The Day After"
Merry-Go-Round
A&M 957
produced by
Larry Marks

"Ya Ya"
Tamiko Jones
A&M 956
produced by
Creed Taylor

"What's Your Name?"
Richard Barbary:
Soul Machine
A&M 953
produced by
Creed Taylor

"Where Are They Now?"
Robin Wilson
A&M 959
produced by
Allen Stanton

A&M RECORDS

Talent On Stage

RAY CHARLES

CENTRAL PARK, N.Y. — Not only one of the last remaining major figures of the early rock days, but the head of one of the last complete musical rock revues, Ray Charles brought his special brand of soul to the Schaefer Music Festival last week (8).

Charles' band, whose sound is strongly reminiscent of the late, lamented swing era, warmed up the capacity crowd at the second of two shows. The Raelets, recording artists in their own right on Charles' Tangerine label, were next, and socked out some strong R&B sounds, including "Respect" and a moving version of Sam Cooke's "Shake." Organist Billy Preston was featured instrumentally for a few numbers, but then stood up for a vocal on "Agent Double-O-Soul" which really brought the crowd alive. Preston is an exciting R&B singer with all the right motions and the audience loved him.

Charles opened the second half of the show and sailed through the hour with professional ease. An unexpected highlight of the performance were Charles' monologues, spiced with laughs, on the subjects of love, woman and adultery. Providing his own piano accompaniment, Charles souled his way through such favorites as "Let's Go Get Stoned," "Hallelujah, I Love Her So," "Georgia On My Mind," "A Fool For You," and "What'd I Say." Also present were some of the newer songs in the wailer's repertoire, "Yesterday," and the charted "Eleanor Rigby" and "Understanding." The Raylets, who joined Charles on stage for some of the tunes, contributed a rhythmic, building version of "Ode To Billy Joe," perhaps the best rendition of the song we've heard. Although he doesn't really need it, more power to Ray Charles.

JOHN HAMMOND—ANYA'S STREET

THE SCENE, N.Y.—Club owner Steve Paul has fallen into a blues bag, with Junior Wells and Buddy Guy set to headline the Scene in weeks-to-come, and currently holding forth is Atlantic's white-blues shouter John Hammond, one of the better known artists in his genre. Also on the bill were Anya's Street, who turned out to be better than their publicity, a veritable rarity.

While most major white blues artists have turned their attention to contemporary material, Hammond continues to turn out a strong, authetic sounding melange of Black-blues. It's a refreshing change to find a singer who wants to entertain rather than moralize. Backed up by drums and bass, Hammond played lead guitar (a chore he handles with remarkable skill) and ran through a septet of tunes, including "I Can Tell" (title song of his new LP), "Sugar Mama," "In The Mood For Love" and "My Babe." Hammond also demonstrated virtuosity on harmonica on a tune called (we think, because Hammond is one of the many artists who don't say much) "Rock Me Mama."

Anya's Street, who've had one single out on Verve/Forecast, is a group you should be hearing much about in months to come. When they're good, they're very good, and when they're not so good, they're still better than most. The trouble with Anya's Street is that some of their arrangements ("C.C. Rider" and an "If I Needed Someone/Tomorrow Is A Long Time" medley in particular) are so strong that they tend to make some of their other arrangements seem pale by comparison. Tim Hardin's "If I Were A Carpenter" is one of the tunes that doesn't come over and the while-back Dr. West's Medicine Show and Junk Band hit, "The Eggplant That Ate Chicago," is another.

However, the deep-voiced warbling of lead singer Anya Cohen and the instrumental work of the rest of the group makes even the off songs seem worthwhile. Especially effective is the use of a second drummer, who adds a hard-driving urgency to the group's sound. Few femme rock singers can belt out a song with the force and potency of Anya Cohen, and her performance of the group's recent single, "There's One Kind Favor," is a visual and aural delight. The group is just starting work on an album, and if the choice of material is right, they could blossom into one of the biggest and best live and disk attractions around. Take a walk down Anya's Street. You'll like the view.

And now...
a quote from
"Chitty Chitty Bang Bang"
...

GLADYS KNIGHT & THE PIPS

COPACABANA, N.Y.C. — Whatever the effect may be on Copa habitues, Gladys Knight and the Pips opened their current stand with their show. No watering down; no easing off the pace for the caricatured posh, old audience; and no alteration of material was used to essentially "play down" to their viewers.

The volume was up, the tempo was too, and the rhythms that crashed into the velvet lining of the place effected more than just the viewers, they had the waiters swelling the applause (sometimes to the dismay of those awaiting food.)

Basically, the team had no reason to change their act. They've been around long enough to know that most of the audience has come to see them do their hits, the same people would prefer up-tempo stuff; and to avoid both vocal and nervous breakdowns, a balancing segment of softer material is vital. So, through their years of entertaining, Gladys Knight and the Pips have perfected an act that is as much at home in the Copa as it would be in the Apollo.

Operating in what might be termed a neo-Motown groove, the quartet sparkles on up-tempo numbers that feature the familiar Detroit sound, but packed with even more rhythmic vitality through an extra dash of Latin spice. Above all, there is the magic of Gladys Knight herself with a voice that threatens to crack with emotion, but mystically never does get over that brink. Running through the hit repertoire, there is of course "I Heard it Through the Grapevine," "The End of Our Road" and "It Should Have Been Me" all dialogs with a former lover which bring her to the edge of vocal disaster, but never over that brim; the older "Just Walk in My Shoes" that marked the group's entry on the Soul label! and a series of equally strong sockers: "Gotta Get a Hold of Myself" that offers more of the spotlight to the Pips, and "Ain't No Sunshine."

Most of these songs are to be expected, and come as no surprise except that a line here-and-there are even stronger than before, a vocal twist adds more than the record did to the meaning, or a close is extended beyond record-time to treat viewers.

But the major surprise is jammed into unanticipated material. Never has "By the Time I Got to Phoenix" been interpreted as in this new addition to the G. K. & P.'s repertoire. Here, the expert on unrequited love turns the tables on the man who "just didn't know/I would really go" in a fitting reversal. Everyone is, by now, familiar with the lyric, but the rapport with Miss Knight through her experiences makes it a crowning piece; and her performance defies description.

On either end of the neo-Motown sound, the performance included a more Latin plus soul than soul plus Latin "Giving Up is Hard to Do" and several soft breaks via "The Masquerade is Over" "You Are the Promised Touch of Springtime" and a Pips solo "Girl Talk" that shows them to be one of the most sorely underrated supporting teams to emerge from a Detroit hit-mill that has people referring to the Miracles more often than to Smokey Robinson's men; the Supremes as well as Diana Ross and the Vandellas as much Martha Reeves.

"With their mighty motions and extremely fine harmonies, the Pips deserve more than an afterthought.

Closing the act with the spiritual "Guide My Way," the team brought a fitting finale, giving thanks to the roots and guidance that brought them to their present pinnacle as much as to the audience that greeted them with a standing ovation.

GRACE MARKAY

PERSIAN ROOM, N.Y.C.—At first sight, and for the first thirty seconds of her act, Grace Markay is the Persian Room personified. She is trim, suave, sophisticated and the very image of New York nightlife. Her opening bars present a first impression of soft, languorous sound with an undercurrent of excitement and just a trace of melancholy.

Then, all the floodlights of her liquid voice break loose in a deluge of sound that fills the room with electric enthusiasm as she swells the volume beyond expectations.

"Maybe This Time," her opening and closing number, is quite a crowd pleaser. It shows the soft and the heavy capabilities of Miss Markay, and gives her automatic acceptance.

Even beyond this number, when she is good she is stupendous . . . but, when she lags, the holes in her act are magnified by comparison. Material varied from the reflective "How Insensitive" to a rocked-up version of "Zip-odee-do-dah" and a voluminous "What the World Needs Now" which interprets the lyrics with emphasis on the line "Listen Lord" and brings a whole new perspective to the wording.

Possibly the strongest quality of her act is the honesty and simplicity of her presentation. Her motions and hand gestures are a delight, and counterpoint the sheer power of her voice with a delicacy and petite charm.

High points of the show included a majestic presentation of "Born Free," the punch-line ballad "Nice Girls Don't Stay for Breakfast" (pass the jam!) and an-audience participation styled "The Click Song" in the near-impossible original African dialect.

Several other songs, among them "Milord" from an Edith Piaf medley and parts of an Academy Award music collection, were very good. Again, it was the quality of the winners that pointed up the shortcomings of lesser songs. As a result several songs in the "Oscar" medley suffered, and some of the additional tunes were also greeted with only luke-warm applause.

Already noted as a nightclub performer in the West and at Las Vegas where she has just closed a recent engagement, Miss Markay is a growing artist whose personal impact is considerable and bound to develop with her choice of material.

Upcoming Events

A Schedule of Major Industry Events in the Coming Months

EVENT	DATE	PLACE
NATRA CONVENTION	AUG. 14-18	MIAMI BEACH, FLA.
NARM TAPE CONFERENCE	SEPT. 3-6	CONTINENTAL PLAZA HOTEL, CHICAGO
COUNTRY MUSIC WEEK	OCT. 17-19	NASHVILLE, TENN.
MIDEM	JAN. 17-24, 1969	CANNES, FRANCE
NARM CONVENTION	FEB. 28-MAR. 5, 1969	CENTURY PLAZA HOTEL, LOS ANGELES

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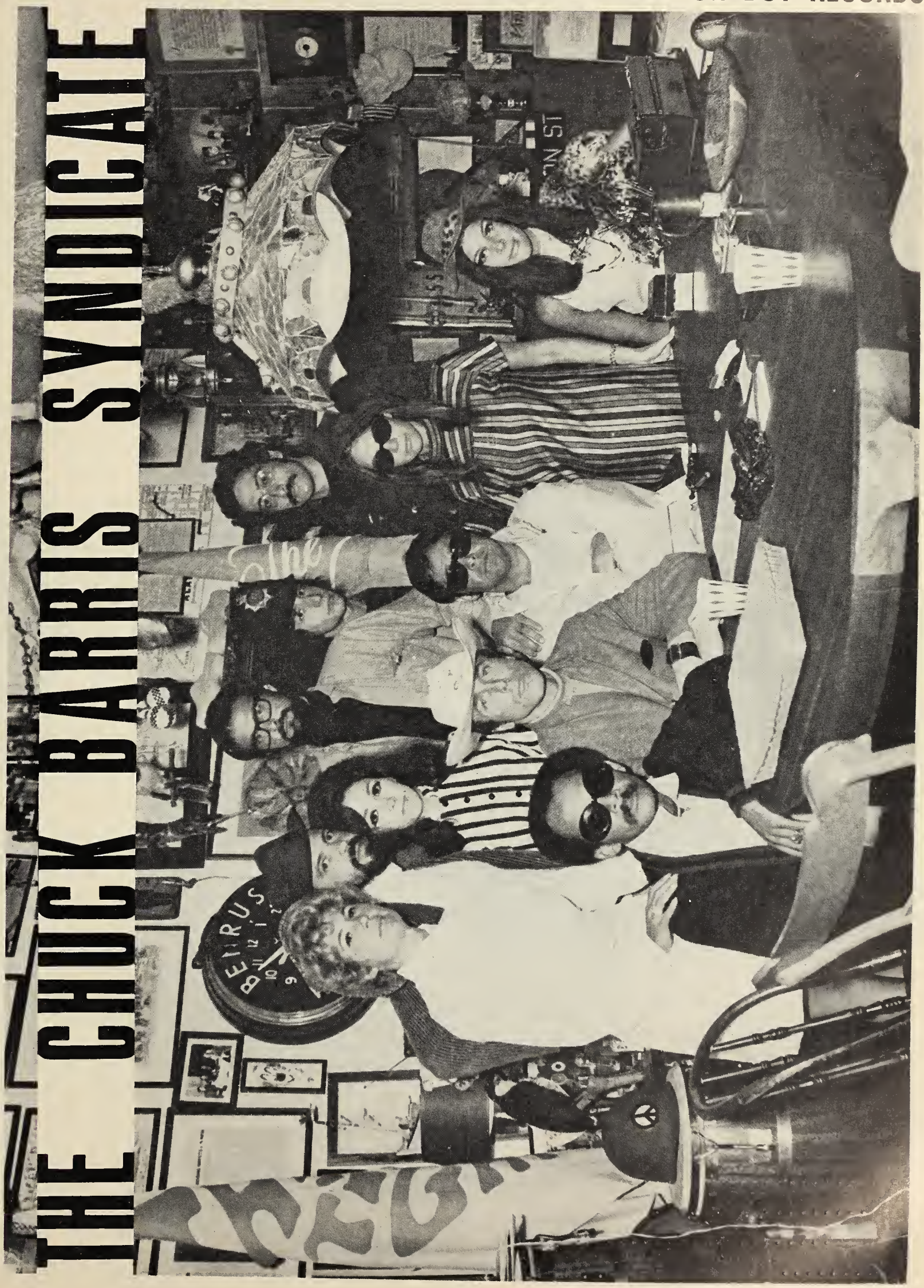

Lonnie Jackson Named Unimart Record Head

NEW YORK — Lonnie Jackson has been named to manage the record department for the Unimart chain of discount department stores on the West Coast. The announcement was made by Murray Siegel, president of Vornado, which owns Unimart, as well as the Two Guys store chain in the East and the Food Giant Supermarkets and Builders Emporium chain in the West.

Jackson, with Vornado for 10 years, will be responsible for sales, merchandising and advertising for Unimart's record department. Currently living in Nutley, N.J. with his wife, Joan, and their two children, Jackson will shortly move his family to the West Coast.

Lonnie Jackson

RCA Brings 4 Jacks & Jill To US: Issues Equals' Lid

NEW YORK — RCA Victor Records has brought the South African group, Four Jacks and a Jill, to the U.S. for recording, publicity, and promotion. The quintet will stay in the States for about three weeks. At the same time, RCA has rush released the British chart single, "Baby Come Back," by the Equals.

Four Jacks and a Jill have won three Gold Disc awards for their singles "Timothy," "Master Jack," and "Mister Nico." "Master Jack" hit the top 10 in the U.S. The group's latest LP is "Master Jack;" their latest single, "Mister Nico," was recently released in this country. Four Jacks and a Jill will be recorded here by Ted Daryll, producer for RCA.

The Equals, winners of a Gold Disc award, are a male quintet consisting of Pat Lloyd, John Hall, Eddie Grant, vocalist Derv Gordon and his twin Lincoln.

Dot's Colours Flying

HOLLYWOOD—"Colours is good and Love Heals" will be the theme for a Dot Records special ad-merchandising campaign on behalf of their rock group, Colours. Dot has instituted the push following hefty sales action on the group's initial LP, "Colours," and will utilize trade ads, bumper stickers and other visual aids, including in-store black & white posters, four color posters and an easel-back display containing "Love Heals" pins.

Featured prominently in the campaign will be the group's new single, "Love Heals," shipping July 22.

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NEW GOLDEN TWIST—Johnny Magnus became one of the few deejays to "win" a gold record when he was presented a copy of the "A Tramp Shining" LP by Dunhill's Jay Lasker and Jim Webb who wrote, arranged and produced the material for Richard Harris' album. Presentation of the gold disk was made to note that Magnus was the first jockey in the world to play the set.

Pete Subsid: Eclectic

HOLLYWOOD—Eclectic Records will be the logo of Pete Records' new subsid firm, according to label president Chris Petersen. The new label is cued by the trend developing in radio music programming, with stations adopting the eclectic approach and expanding their formats so that any and all types of music are likely to be heard. Each Eclectic disc will be "programmed to have a prepared continuity," according to Petersen, "with mixed sounds, styles and beats.

The first of the eclectic albums, "Michael P. Whalen," has been issued under the Pete logo and contains rock, folk, pop, ballad and C&W cuts. New artists will be announced shortly.

Pepper & Tanner V.P., Bud Smalley Dies

MEMPHIS — Composer/lyricist/comedy writer Eugene 'Bud' Smalley, a vice president with Pepper & Tanner, passed away in Memphis on Saturday, June 15, after a coronary attack.

Smalley began his career as a copywriter with CKMO, Vancouver, in 1946, but soon developed his own comedy show. He joined KOL, Seattle, in 1949, went to CBS Radio, Hollywood, in 1951, returned to Canada in 1958 to write a three-a-week comedy show for CBC Television Network and moved to KCBQ, San Diego, in 1960. A series of ID's for KYA, San Francisco, which were forwarded to Pepper & Tanner for orchestration, led to Smalley's joining the firm in 1962.

Smalley, born in Vancouver, B.C., in 1922, was elected a vice president of Pepper & Tanner in May, 1968. He is survived by two brothers and a sister.

'Emily' On Broadway

NEW YORK—Rights to the recent Julie Andrews, James Garner and James Coburn flick, "The Americanization Of Emily," have been sold by MGM to producers Norman Rosemont and Barry Kobrin, who plan to present the property as a Broadway musical next year.

Rosemont, last represented on Broadway by "Drat The Cat," previously announced another musical for next season, based on "An Affair To Remember." For Kobrin, a partner in the Mike Merrick P.R. firm, "Emily" will mark his initial effort on Broadway.

Lulu's 'Morning Dew'

NEW YORK—A cut from Lulu's "To Sir With Love" LP, Tim Rose's "Morning Dew," is being rush-released by Epic Records as a single due to heavy radio play and corresponding requests from distributors and radio personnel. Lulu also performed the tune on the Tonight Show and the Smothers Brothers Summer Show.

Currently in the United States for television and concert appearances, Lulu recently completed successful engagements at Disneyland in Anaheim, California, and the Brockton Fair in Brockton, Massachusetts. Upon completion of her commitments here, she will return to England to start shooting her next movie, a follow-up to her successful appearance in "To Sir With Love" with Sidney Poitier.

New Bay Area Studio

SAN FRANCISCO—A new $100,000, three studio recording complex has been opened in the San Francisco suburb of San Mateo to service the large group of artists living and working in the Bay Area, who previously had to journey to L.A. or N.Y.

Operated by Paul Curcio (leader of Reprise's the Mojo) and Charlie Holman, Pacific Recording features a custom-made Altec console board, 4-track and 8-track Ampex AG-440's, a 2-track Ampex AG-354 and an Ampex MR-70, which is convertible to three or four-channel.

Groups signed to record at the new facility include the Grateful Dead, Warner Bros.-7 Arts; Sir Douglas Quintet, Mercury; Crome Syrcus, ABC; the Mojo, Reprise; and Linn County, Mercury's new Chicago blues group.

Pacific Recording will also operate its own production facility.

Leslie Uggams Push

NEW YORK—The new Leslie Uggams single, "River Deep, Mountain High," a Phil Spector, Ellie Greenwich, and Jeff Barry composition, will be the subject of a massive promotion campaign by Atlantic Records. Miss Uggams is now in rehearsal for her forthcoming Broadway musical, "Her First Roman."

To spearhead the campaign, a flock of Atlantic's top promo men will hit the road Tuesday, July 23.

"HEARTBREAKER"

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GENE PITNEY

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NOW A FANTASTIC NEW "HEARTBREAKER" ALBUM WITH FIVE NEW "BAG" SELECTIONS AND FIVE GREAT LUSH BALLADS INCLUDING HIS RECENT ENGLISH HIT "SOMEWHERE IN THE COUNTRY"

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I HATE LOVE
SMALL TOWN, BRING DOWN
SOMEWHERE IN THE COUNTRY
LOVE GROWS
YOURS UNTIL TOMORROW
HEAVEN HELD
IF I ONLY HAD TIME

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This album clearly demonstrates what singing is all about!

GENE PITNEY sings to Kings and Paupers — to you and me. We all hear him the same way. He cries a ballad; and rocks the beat. You'll find some new favorites in this "HEARTBREAKER" album. GENE's voice becomes honey-toned when singing "RUN RUN ROADRUNNER" . . . and anxious on the "IF I ONLY HAD TIME" cut. You'll agree that he's the master of "expression" singing.

I hope you enjoy this album at home, as most of our Disc Jockeys will enjoy playing many of the selections from it.

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All 'Best Of' LP Release From Capitol

HOLLYWOOD—In the first album release of its kind for Capitol Records, the diskery is offering an LP release comprised entirely of a "Best of" series. To be marketed this week (15), the packages feature the Beach Boys, Al Martino, Nancy Wilson, Lou Rawls, Tennessee Ernie Ford, Nat King Cole, Frank Sinatra, Merle Haggard, Guy Lombardo, and Cannonball Adderley. Capitol has dubbed the series "Our Best To You."

Another first-time aspect of the release is that it is also the first time Capitol will utilize "Unipak" packaging for a complete release.

In addition to the 4-color artwork and the new packaging, Capitol is providing a well-planned point-of-purchase campaign, including new diecut personality divider cards, display blocks, adaptable formobiles, window displays, posters, and streamers. This special merchandising program takes into consideration not only the drawing power of window displays. It is also carefully planned to make an impact at the point of purchase.

In addition to the specially designed point-of-purchase material and the colorful all-deluxe packaging, the "Best of" series will be marketed at Capitol's standard prices.

Fade In

Johnny Pate, ABC's midwest A&R man (left), and Mike DeGaetano put the finishing flourish to the newly signed contract bringing DeGaetano's group the Faded Blue to the label. Managed by DeGaetano, the Faded Blue consists of four standing figures: Dennis Hickey, James Pyles, Ron Liace and Chris Wolski (shown from left).

UA Rushing Single From Josh Jr.'s LP

NEW YORK — Once worried about making it as "his father's son," Josh White, Jr. is now coming into his own among the youngsters who may never have known about Josh Sr. Rising acceptance for the recently issued UA album have led label execs to rush release "The World I Used To Know" and "Leaving on a Jet Plane" from "The Josh White, Jr. Album."

After only a few weeks, and following an intensive promotional tour by White, Jr., the album became, according to Mike Stuart, "one of UA's two top sellers for the month of May." Based on this success, the UA president anticipates equal acceptance for the single.

Josh White, Jr. began performing professionally with his father at many of the elder White's college concerts. In the last two years, however, White has worked at gaining varied show business experience that ranges from the Broadway stage to the college scene. Last year, he included 125 college shows on his schedule and he has written the words and music for a commercial being used this summer by the Kayser-Roth Hosiery Mfg. company's Interwoven Socks division. Before the tapes for this ad had been submitted, White was also contracted to do a commercial for a major airline.

Another new venture, of which Josh is particularly proud is his appearance in a Spokane Arts, Inc. educational film called, "Ticket to Freedom", depicting the history of the Negro in America. Josh accepted the assignment, at no more than a nominal fee. He not only acted, but wrote all the music and lyrics in this film as well. Now completed, the film will be shown in junior and senior high schools throughout the country, and on educational television everywhere. Due to his involvement, White was the honored guest speaker at a meeting of heads of government agencies, in Washington, D.C., on July 14th.

Millrose, Bernstein To Mercury's Writer Staff

NEW YORK—Mercury Records has appointed Vic Millrose and Alan Bernstein as the first two staff writers for the label's publishing arm. The announcement was made by Bob Reno, general professional manager.

Millrose and Bernstein, who work as a totally integrated team in all phases of their musical activity, come to Mercury with successful track records both singly and as a pair.

Having met and joined forces a year ago during an association with Famous Music, they function as writers, producers and arrangers, with production efforts handled through their own company, Millrose-Bernstein Productions.

As writers they are associated with such tunes as "Yellow Days," "I'm Indestructable," "Last Exit To Brooklyn," and have had their material recorded by such name artists as Frank Sinatra, the Four Seasons, Gene Pitney, and Jack Jones.

Millrose has also written extensively for films including work on several Elvis Presley flicks and combining with Michele LeGrand on "The Plastic Dome Of Norma Jean."

Said Reno in announcing the appointment: "Vic Millrose and Alan Bernstein join MRC as experienced and successful writers and will be a great aid to us in the efforts that we are now making in all areas of publishing including the international and commercial markets."

Millrose and Bernstein plan to write for all market areas including Top 40 and good music, TV, commercials, and Broadway and the movies.

Fire Destroys Variety Studios

NEW YORK — A four alarm fire which began at five o'clock on the morning of July 11 and had not yet been extinguished as *Cash Box* went to press, has destroyed Variety Recording Studios and most of 225 W. 46th St., the building in which Variety is a tenant.

3rd Atco Revival?

NEW YORK — With two while-back Atco 45's making strong chart comebacks ("Sunshine Of Your Love," Cream, and "You Keep Me Hanging On," Vanilla Fudge), label execs are wondering whether lightning will strike a third time with "Bluebird," by Buffalo Springfield. Disk, released last year as a follow-up to the group's Top Ten "For What It's Worth," gained little play initially, but in recent months has become a heavy FM favorite, and dented the Top 100 for a second time.

Minding The Store

Minding the star at the Candy Store a series of celebrities were introduced to Columbia's new artist Barry Richards. Shown at the right, Richards is being introduced to Bill Drake by his producers Tommy Boyce and Bobby Hart with Don Graham taking it all in on the left.

Bridges Named LRDC Administrative Ass't

LOS ANGELES—Mike Elliot, general manager of Liberty Records Distributing Companies, has assigned Jack Bridges as his administrative assistant.

Bridges got his start in the recording industry in 1958 as a salesman for the Warner Bros. Records Chicago branch.

Unitil two years ago he held various sales and management positions with Hart Distributors, Buckeye Distributors, Rodeo Recorders, Mercury Records, and Liberty Records.

Since 1966 he worked as a computer programer for the Title Insurance and Trust Company in Los Angeles.

A graduate of Northwestern University, Bridges lives in west Los Angeles.

A.F.M. National Elections

NEW YORK—All incumbent national officers and executive board members of the American Federation of Musicians were re-elected for an additional one year term at the union's recent 71st annual convention at Shreveport, La.

International president Herman Kenin, secretary-treasurer Stanley Ballard, vice president Hal Davis, and Canadian vice president J. Alan Wood were returned to office. Re-elected to the executive board were Mary Emerson, Victor Fuentealba, A. A. Tomei, John Tranchitella and David Weinstein.

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L.A. Calif. 90044

Two Golden-Agers In NY On Talent-Promo Tour

NEW YORK — Increased activity for the Golden Age Productions subsidiary of Johnny Mercer's Commander Publications, had been getting an added boost by the east coast visit of G.A.'s production chief Angelo DiFrenza and producer Morgan Cavett.

The two are in New York on behalf of two already released singles and two more to be issued shortly, and along with promotional visits they will be searching for and screening new talent to align with the firm.

Their current trip to the east will continue for another two to three weeks, and focus on promotion for the new Verve single by Catfish Knight and the Uni track by Candy Graham. By the end of the month, another two Goldne Age productions are to be released on Capitol's newly-formed r&b subsidiary; and additional product is forthcoming from the Catch on Ranwood. Blues singles from the unnamed Capitol wing will feature Aaron Collins and Guilin Murphy.

DiFrenza and Cavett work for Golden Age with fellow producer-writer J. R. Shanklin. Head of the company is Marshall Robbins.

During their stay, they may be contacted at MA 4-4288.

Rush Is US Rep at Cambridge

NEW YORK—Tom Rush will represent the U.S. at the Cambridge Music Festival, to be held in Cambridge, England July 28-30. Rush, who made his reputation as a folksinger and interpreter of songs by rock 'n' roll writers like Bo Diddley, recently brought out a contemporary ballad album on Elektra, "Circle Game," which is now on the charts.

Rush is currently playing the Troubador in Los Angeles, after which he will play a one-week gig at Le Hibcu in Ottawa, Canada. Upon his return from the Cambridge Music Festival, Rush is set for a one-week shot at the Blues Bag in Provincetown, Mass.

Listing a number of TV appearances and college tours among his credits, Tom Rush has made five albums: three for Elektra and two on Prestige.

NBC, Dot Join To Push Nimoy Album & Single

LOS ANGELES — Leonard Nimoy's latest Dot Records album, "The Way I Feel," and his latest single, "I'd Love Making Love To You," will receive a joint promotional push from Dot and NBC-TV, on which Nimoy stars in "Star Trek."

Between now and the first week in September when his television series begins its third year, Nimoy will visit some 35 cities and will make extensive radio, TV, newspaper and personal appearances as set up by NBC and Dot Records.

Appearances to plug the new album and single have already been set on such shows as the Joey Bishop, Dick Cavett, Steve Allen, and Woody Woodbury TV'ers. Nimoy will also make his debut on a network variety show this fall when he appears on The Phyllis Diller Show. Appearances are also pending on the Dean Martin and Jerry Lewis shows.

CashBox TOP 100 Albums

JULY 20, 1968

1	BOOKENDS Simon & Gorfunkel (Columbio KC 9529)	2	
2	THE BEAT OF THE BRASS Herb Alpert & Tijuono Bross (A&M-SP 4146)	1	
3	LOOK AROUND Sergio Mendes & Brosil '66 (A&M-SP 4137)	4	
4	WHEELS OF FIRE Creom (Atco SD 2-700)	8	•
5	A TRAMP SHINING Richord Horris (Dunhill DS 50032)	3	
6	THE GRADUATE Originol Soundtrock (Columbio OS 3180)	5	
7	DISRAELI GEARS Creom (Atco 232/SD 232)	6	
8	THE BIRDS THE BEES & THE MONKEES (Colgems COM/COS 109)	8	
9	HONEY Bobby Goldsboro (United Artists UAS 6642)	11	
10	YOUNG GIRL Gory Puckett & The Union Gop (Columbio CS 9664)	10	
11	I WISH IT WOULD RAIN Temptotions (Gordy GS 927)	9	
12	ARETHA NOW Aretho Fronklin (Atlontic SD 8186)	30	•
13	GOD BLESS TINY TIM (Reprise RS 6292)	14	
14	THE RASCAL'S GREATEST HITS TIME PEACE (Atlontic SD 8190)	36	•
15	PARSLEY, SAGE, ROSEMARY & THYME Simon & Gorfunkel (Columbio CL 2563/CS 9363)	16	
16	PAPAS & MAMAS (Dunhill DS 50031)	12	
17	HONEY Andy Willioms (Columbia CS 9662)	17	
18	ARE YOU EXPERIENCED Jimi Hendrix Experience (Reprise R/RS 6261)	13	
19	DEAN MARTIN'S GREATEST HITS VOL. 1 (Reprise RS 6301)	19	
20	REALIZATION Johnny Rivers (Imperiol LP 12372)	24	
21	MAURIAT MAGIC Poul Mouriot (Philips 600-270)	21	
22	RENAISSANCE Vanilla Fudge (Atco 244)	43	•
23	JOHNNY CASH AT FOLSOM PRISON (Columbio CS 9639)	23	
24	THE PROMISE OF A FUTURE Hugh Mosekelo (UNI 73028)	34	•
25	THE UNICORN Irish Rovers (Decco DL 4951/DLS 74951)	22	
26	LADY SOUL Aretha Fronklin (Atlontic 8167/SD 8167)	15	
27	THE GOOD, THE BAD, THE UGLY Originol Soundtrock (United Artists UAL 4172/UAS 5172)	15	
28	BIRTHDAY The Associotion (Worner Bros./Seven Arts WS 1733)	18	
29	MUSIC FROM FISTFUL OF DOLLARS ETC. Hugo Montenegro (RCA Victor LPM/LSP 3927)	20	
30	TO RUSSELL, MY BROTHER WHOM I SLEPT WITH Bill Cosby (Worner Bros./Seven Arts WS 1734)	26	
31	BLOOMING HITS Poul Mouriot (Philips PHM 200-248/PHS 600-248)	25	
32	HONEY Roy Conniff (Columbio CS 9661)	27	
33	WOW Moby Grope (Columbio CXS 3)	28	
34	SOUNDS OF SILENCE Simon & Gorfunkel (Columbio CL 2469/CS 9269)	29	
35	HEY, LITTLE ONE Glen Compbell (Copitol ST 2848)	31	
36	AXIS: BOLD AS LOVE Jimi Hendrix Experience (Reprise RS 6281)	32	
37	THE DOORS (Elektro EK 4007 EKS 7407)	42	
38	FEVER ZONE Tom Jones (Porrot PAS 71019)	41	
39	STEPPENWOLF (Dunhill D/S 50029)	50	•
40	DOWN HERE ON THE GROUND Wes Montgomery (A&M LP 3006)	40	
41	A NEW PLACE IN THE SUN Glen Compbell (Copitol ST 2907)	49	
42	STEVIE WONDER'S GREATEST HITS Tomlo TS 282)	38	
43	GOIN' OUT OF MY HEAD Lettermen (Copitol ST 2865)	33	
44	SPEEDWAY Elvis Presley-Originol Soundtrock (RCA Victor LPM/LSP 3989)	55	•
45	HELLO DUMMY Don Rickles (Worner Bros./Seven Arts WS 1745)	51	
46	LOVE IS BLUE Johnny Mothis (Columbio CS 9637)	35	
47	REFLECTIONS Diono Ross & The Supremes (Motown MS 665)	37	
48	A LONG TIME COMIN' Electric Flog (Columbio CS 9597)	39	
49	CAMELOT Originol Soundtrock (Worner Bros. B/BS 1712)	54	
50	ELECTRIFYING EDDIE HARRIS (Atlontic (SD) 1495)	56	
51	DAYS OF FUTURE PASSED The Moody Blues (Derom DE 16012/DES 18012)	59	
52	THE DOCK OF THE BAY Otis Redding (Volt S-419)	44	
53	BONNIE AND CLYDE (Worner Bros./Seven Arts WS 1742)	45	
54	DR. ZHIVAGO Originol Soundtrock (MGM E/ES 6 ST)	47	
55	TIGHTEN UP Archie Bell & The Drells (Atlontic CS 8181)	46	
56	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M/MS 2-663)	61	
57	CRY LIKE A BABY Box Tops (Bell 6017)	48	
58	THERE IS Dells (Codet LP/LSP 804)	62	
59	FRIENDS Beoch Boys (Copitol ST 2895)	66	
60	A PORTRAIT OF RAY Roy Chorles (Tongerine ABCS 625)	60	
61	EASY Noncy Wilson (Copitol ST 2909)	68	
62	JOURNEY TO THE CENTER OF THE MIND Amboy Dukes (Moinstreom S 6112)	72	•
63	VALLEY OF THE DOLLS Dionne Worwick (Scepter SPS 568)	52	
64	WHO WILL ANSWER Ed Ames (RCA Victor LPM/LSP 3961)	53	
65	LIKE TO GET TO KNOW YOU Sponky & Our Gong (Mercury SR 61161)	57	
66	QUICKSILVER MESSENGER SERVICE (Copitol ST 2904)	70	
67	SOUND OF MUSIC Originol Soundtrock (RCA Victor LOCD/LOSD 2005)	58	
68	ROTARY CONNECTION (Codet Concept LP/LSP 312)	71	
69	BY THE TIME I GET TO PHOENIX Glen Compbell (Copitol T/ST 2851)	75	
70	THE IMMORTAL OTIS REDDING (Atco 252)	83	•
71	GEORGE M! Originol Broodwoy Cost (Columbio KOS 3200)	74	
72	REACH OUT Burt Bochoroch A&M 131/SP 4131)	78	
73	THE ROMANTIC WORLD OF EDDY ARNOLD (RCA Victor LSP 4009)	76	
74	IN-A-GADDA-DA-VIDA Iron Butterfly (Atco 250)	80	
75	MAGICAL MYSTERY TOUR Beotles (Copitol MAL/SMAL 2835)	63	
76	WILD IN THE STREETS Originol Soundtrock (Tower 5009)	88	•
77	DONOVAN IN CONCERT (Epic BN 26386)	—	•
78	TANGO Montovoni (London PS 532)	64	
79	FELICIANO Jose Feliciono (RCA Victor LPM/LSP 3957)	124	•
80	SMOKEY ROBINSON & THE MIRACLES GREATEST HITS VOL. 2 Tomlo T/TS 280)	87	
81	CHILDREN OF THE FUTURE Steve Miller Bond (Copitol SKOA 2920)	79	
82	THE MASON WILLIAMS PHOTOGRAPH RECORD Moson Willioms (Worner Bros. 1729)	—	•
83	ONCE UPON A DREAM Roscols (Atlontic 8169/SD 8169)	65	
84	THE TIME HAS COME Chombers Bros. (Columbio CL 2722/CS 9522)	91	
85	VINCEBUS ERUPTUM Blue Cheer (Philips PHM 200-264/PWS 600-264)	67	
86	A DAY IN THE LIFE Wes Montgomery (A&M 2001/SP 3001)	92	
87	STRANGE DAYS Doors (Elektro EKS 74014)	95	
88	TOGETHER Country Joe & The Fish (Vonguord 799277)	—	•
89	THE HAPPENINGS GOLDEN HITS (B.T. Puppy BTPS 1004)	—	•
90	HICKORY HOLLER REVISITED O. C. Smith (Columbio CS 9680)	94	
91	TWAIN SHALL MEET Animols (MGM) SE 4537)	90	
92	HEAVY Iron Butterfly (Atco 227/SD 227)	98	
93	FRESH CREAM Creom (Atco 206/SD 206)	105	
94	VANILLA FUDGE (Atco 224/SD 224)	85	
95	JUNGLE BOOK Originol Soundtrock Disneylond M/S 2948)	73	
96	HAIR—ORIGINAL CAST (RCA LS 01150)	—	
97	THE SUPER HITS VOL. 2 Vorious Artists (Atlontic SD-8188)	96	
98	YOU'RE GOOD FOR ME Lou Rowls (Copitol ST 2927)	108	
99	THE MIDNIGHT MOVER Wilson Pickett (Atlontic SD-8183)	100	
100	2001 A SPACE ODYSSEY Originol Soundtrock (MGM) S 1E-13)	97	

101	TAKE GOOD CARE OF MY BABY Bobby Vinton (Epic BN 26382)	111	LOVE IS ALL AROUND Troggs (Fontono SRF 69576)
102	SILVER APPLES (Kopp KS 3562)	112	MR. FANTASTIC Troffic (United Artists UAL 6351/UAS 6651)
103	LA, LA MEANS I LOVE YOU Delfonics (Philly Grove PG 1150)	113	4 TOPS GREATEST HITS (Motown M/MS 622)
104	CHILD IS FATHER TO THE MAN Blood, Sweot & Tears (Columbio CS 9619)	114	BLUES ALONE John Moyoll (London PS 534)
105	LOVE IS BLUE Cloudine Longet (A&M SP 4142)	115	QUIETLY WILD: Billy Voughn (Dot 25857)
106	THE SAVAGE SEVEN Originol Soundtrock (Atco SD 245)	116	ANOTHER PLACE, ANOTHER TIME Jerry Lee Lewis (Smosh 67104)
107	FORTUOSITY Mills Bros. (Dot DLPS 25835)	117	CIRCLE GAME Tom Rush (Elektro EKS 74018)
108	LOVE IS BLUE Al Mortino (Copitol ST 2908)	118	ELVIS' GOLD RECORDS VOL. 4 (RCA Victor LPM/LSP 3921)
109	WEDNESDAY MORNING, 3 A.M.. Simon & Gorfunkel (Columbio CL 2249/CS 9049)	119	SPIRIT (Ode Z12 44003/Z12 44004)
110	JOHN WESLEY HARDING Bob Dylon (Columbio CL 2804/CS 9604)	120	THE BEAT GOES ON Vonilla Fudge (Atco 237/OS 237)
121	LUMPY GRAVY Fronk Zoppo (Verve V/V6 8741)	130	KISS ME GOODBYE Jim Nobors (Columbio CS 9620)
122	YOU CAN'T BEAT PEOPLE UP AND HAVE THEM SAY I LOVE YOU Murroy Romon (Tetrogrommoton 101)	131	TEMPTATIONS GREATEST HITS (Gordy GM/GS 919)
123	TIMELESS Fronkie Volli (Philips PH 600-274)	132	ALICE'S RESTAURANT Arlo Guthrie (Reprise R/RS 6267)
124	LOADING ZONE (RCA Victor LSP 3959)	133	THE SEA Son Sebostion Strings (Worner Bros. WS 1670)
125	GENTLE ON MY MIND Potti Poge (Columbio CS 9666)	134	JONI MITCHELL (Reprise RS 6293)
126	FEELIN BLUESY Glodys Knight & The Pips (Soul 707)	135	LETTERMEN . . . AND LIVE (Copitol T/ST 2758)
127	WE'RE ONLY IN IT FOR THE MONEY Mothers of Invention (Verve V65045)	136	I CAN'T STAND MYSELF Jomes Brown (King 1030)
128	DOCTOR DOLITTLE Originol Soundtrock (20th Century-Fox DACS 5101)	137	BACCHANAL Gobor Szobo (Skye SK 3)
129	SGT. PEPPER'S LONELY HEART'S CLUB BAND Beotles (Copitol T/TS 2653)	138	CHERRY PEOPLE (Heritoge HTS 35000)
		139	MAN OF LA MANCHA Originol Cost (Kopp KRL 5405/KRS 5505)
		140	OHIO EXPRESS (Buddoh BDS 5018)

COMPILED BY CASH BOX FROM LEADING RETAIL OUTLETS • Indicates Strong Upward Move

Basic Album Inventory

A check list of best selling pop albums other than those appearing on the CASH BOX Top 100 Album chart. Feature is designed to call wholesalers' & retailers' attention to key catalog, top steady selling LP's, as well as recent chart hits still going strong in sales. Information is supplied by manufacturers. This is a weekly, revolving list presented in alphabetical order. It is advised that this card be kept until the list returns to this alphabetical section.

TRADITION

The Clancy Brothers and Tommy Makem	The Rising of the Moon	1006
Odetta	Odetta Sings Ballads and Blues	1010
Ewan MacColl	Classic Scots Ballads	1015
Mississippi State Penitentiary	Negro Prison Songs collected by Alan Lomax	1020
Mary O'Hara	Songs of Ireland	1024
Odetta	Odetta at the Gate of Horn	1025
Ewan MacColl and A. L. Lloyd	Bloy Boys Blow	1026
The Clancy Brothers and Tommy Makem	Come Fill Your Glass with Us	1032
Lightnin' Hopkins	Country Blues	1035
J. J. Niles	An Evening with John Jacob Niles	1036
Lightnin' Hopkins	Autobiography in Blues	1040
The Clancy Brothers and Tommy Makem	Presenting the Clancy Brothers & Tommy Makem	1042
Carolyn Hester	Carolyn Hester—Folk Songs	1043
Tommy Makem	Songs of Tommy Makem	1044
Peg & Bobby Clancy	Songs from Ireland	1045
The Clancy Brothers and Tommy Makem	The Best of the Clancy Brothers and Tommy Makem	2050
Ed McCurdy	The Best of Ed McCurdy	2051
Odetta	The Best of Odetta	2052
Oscar Brand	The Best of Oscar Brand	2053
Glen Yarbrough	The Best of Glen Yarbrough	2054
J. J. Niles	The Best of John Jacob Niles	2055
Lightnin' Hopkins	The Best of Lightnin' Hopkins	2056
Alan Lomax	The Collector's Choice—authentic folk songs	2057
Woodie Guthrie	The Legendary Woody Guthrie—In Memoriam	2058
Ewan MacColl and Peggy Seeger	The Manchester Angel—traditional English Folk Songs	2059
The Clancy Brothers and Tommy Makem & their families	At Home with the Clancy Brothers & Tommy Makem	2060
Ed McCurdy	Songs of the West	2061
Chad & Jeremy	British Folk Artist Concert Featuring Chad & Jeremy	2062
Rod McKuen	Rod McKuen Takes a San Francisco Hippie Trip	2063
Native steel drum Bank	Steel Drums (live recording)	2064
Elsa Lanchester	Bawdy Cockney Songs	2065
Louisiana State Penitentiary	Southern Prison Blues	2066

20TH CENTURY-FOX

Soundtrack	Valley Of The Dolls	M4196/S4196
Soundtrack	Prudence And The Pill	M4199/S4199
Soundtrack	The Sweet Ride	M4198/S4198
Soundtrack	Doctor Dolittle	M5101/S5101
Soundtrack	Day The Fish Came Out	M4194/S4194
Soundtrack	Fathom	M4195/S4195
Soundtrack	The Sand Pebbles	M4189/S4189
Art Linkletter	Narrates The Bible	M3187/S4187
Soundtrack	The Bible	M4184/S4184
Soundtrack	Zorba The Greek	M4167/S4167

UNITED ARTISTS

Original Sound Track	In The Heat Of The Night	5160
Original Sound Track	You Only Live Twice	5155
Original Sound Track	Goldfinger	5117
Original Sound Track	A Man And A Woman	5147
Original Sound Track	Never On Sunday	5070
Original Sound Track	The Good, The Bad & The Ugly	5172
Chucho Avellanet	Love And Violins	6439
Shirley Bassey	And We Were Lovers	6565
The Beatles	A Hard Day's Night	6366
Lenny Bruce	In Concert	6580
Al Caiola	It Must Be Him	6637
Pat Cooper	Our Hero	6446
Pat Cooper	Spaghetti Sauce & Other Delights	6548
Pat Cooper	You Don't Have To Be Italian to Like Pat Cooper	6600
Johnny Darrell	Son Of Hickory Holler's Tramp	6634
Spencer Davis	Spencer Davis' Greatest Hits	6641
Patty Duke	Patty Duke's Greatest Hits	6535
Easybeats	Friday On My Mind	6588
Ferrante & Teicher	Our Golden Favorites	6556
Ferrante & Teicher	In The Heat Of The Night	6624
Ferrante & Teicher	A Man And A Woman	6572
Bobby Goldsboro	Solid Goldsboro	6561
Leroy Holmes	or A Few Dollars More And Other Movie Themes	6608
Leroy Holmes	The Good The Bad And The Ugly	6633
Lena Horne	Lena In Hollywood	6470
Jay & The Americans	Jay & The Americans Greatest Hits	6453
George Jones	George Jones' Golden Hits	6532
Gordon Lightfoot	Lightfoot	6487
Gordon Lightfoot	The Way I Feel	6587
Carlos Montoya	The Artistry Of Carlos Montoya	6610
Del Reeves	The Best Of Del Reeves	6635
Jimmy Roselli	The Italian Album	6544
Jimmy Roselli	Core Napulitano	6638
Vicentico Valdes	Sorpresas	6598

UNITED ARTISTS (Continued)

Various Artists	Great Motion Picture Themes	6122
Various Artists	Great Motion Picture Themes Vol. 2	6625
Various Artists	Music To Read James Bond By	6415
Ten Golden Years	Orig. Mot. Pic. Themes and Original Soundtracks	UXL 68
Josh White, Jr.	The Josh White Jr. Album	6627
Bobby Lewis	An Ordinary Miracle	6629
Ferrante & Teicher	The Painted Desert	6636
Bobby Goldsboro	Honey	6642
Del Reeves	Running Wild	6643
Carlos Montoya	Suite Flamenca	6644
Jimmy Roselli	The Best Of Jimmy Roselli	6645
Gordon Lightfoot	Did She Mention My Name	6649
Spencer Davis Group	With Their New Face On	6652
Leroy Holmes	The Devils Brigade	6654
Orig. Mot. Pic. Score	Revolution	5185

UA LATINO

Chucho Avellanet	Entre Los Dos	61023
Raphael	Saludamos: Raphael en Puerto Rico	61025
Tito Rodriguez	Este Es Mi Mundo	61026

VANGUARD

Country Joe & The Fish	I Feel Like I'm Fixin 'To Die	79266
Joan Baez	Joan	79240
The Best of Ian & Sylvia		79269
Country Joe & The Fish	Fire & Fleet & Candlelight	79244
Buffy Sainte-Marie	So Much For Dreaming	79250
Ian & Sylvia		79241
Joan Baez/5		79160
P.D.Q. Bach On The Air		79268
Perrey/Kingsley	Kaleidoscopic Vibrations	79264
Eric Anderson	'Bout Changes & Things, Take 2	79236
Joan Baez	Farewell Angelina	79200
Joan Baez In Concert, Part 2		2123
Joan Baez In Concert		2122
The Best Of Jim Kweskin		79270
Say Siegel-Schwall		79249
Joan Baez, Vol. 2		2097
Buffy Sainte-Marie	It's My Way	79142
Ian & Sylvia	Northern Journey	79154
Circus Maximus		79260

VEEP

Anthony & The Imperials	Best of Anthony & The Imperials Vol. I	16512
Anthony & The Imperials	Best of Anthony & The Imperials Vol. II	16519
Anthony & The Imperials	Goin' Out Of My Head	16511
Jimmy McGriff	Greatest Organ Hits	16522

VIVA

Midnight String Quartet	Rhapsodies for Young Lovers	V-36001
Midnight String Quartet	Rhapsodies for Young Lovers—Vol. 2	V-36008
Jonathan Knight	Lonely Harpsichord—Rainy Night in Shangri-La	V-36011
Sonny Curtis	The 1st of Sonny Curtis	V-36012
Midnight String Quartet	Love Rhapsodies	V-36013

WAND

Chuck Jackson	I Don't Want To Cry	W650
Isley Brothers	Twist And Shout	W653
Chuck Jackson	Encore	W655
Maxine Brown	The Fabulous Maxine Brown	W656
Kingsmen	Louie, Louie	W657
Chuck Jackson On Tour	Chuck Jackson On Tour	W658
Kingsmen	The Kingsmen (Vol. 2)	W659
Kingsmen	The Kingsmen (Vol. 3)	W662
Chuck Jackson and Maxine Brown	Saying Something	W669
Chuck Jackson	Tribute To Rhythm And Blues	W673
Kingsmen	Twelve Great Hits	W674
Chuck Jackson	Tribute To Rhythm And Blues Vol. II	W676
Dionne Warwick	On Stage & In Movies	S559
Chuck Jackson & Maxine Brown	Hold On We're Coming	W678
Don & The Goodtimes	Where The Action Is	W679
Chuck Jackson	Dedicated To The King	W680
The Kingsmen	Kingsmen's Greatest Hits	W681
Chuck Jackson	Chuck Jackson's Greatest Hits	W683
Maxine Brown	Maxine Brown's Greatest Hits	W684
Various Male Artists	Super Soul	W685

THE ROCK EXPLOSION ON ATCO

Exploding!

VANILLA FUDGE

"YOU KEEP ME HANGIN' ON"

Atco 6590

Arranged by THE GUYS
Directed by SHADOW MORTON

New Smash Album

VANILLA FUDGE
RENAISSANCE

Atco SD 33-244

Exploding!

CREAM

"SUNSHINE OF YOUR LOVE"

Atco 6544

A ROBERT STIGWOOD PRODUCTION

The Hottest Album in the country

CREAM
WHEELS OF FIRE (DOUBLE LP)

Atco SD 2-700

ATCO

FCC Bans Bias At Broadcast Outlets

WASHINGTON — In a major policy decision, the FCC has decided to refuse licenses to broadcasters who discriminate in their hiring practices, effective immediately. In addition, the commission proposed several new rules to support the anti-discrimination decision. The proposed rules, one of which requires broadcasters to prove adherence to the policy before they could obtain a license renewal, will take up to six months to be finalized.

Although the Civil Rights Act of 1964, which forbids job bias by firms employing 25 or more people, covers 80-90% of the TV outlets, only 10% of the nation's radio stations are covered.

Reason for the FCC decision was that "a refusal to hire Negroes or persons of any race or religion clearly raises a question of whether the licensee is making a good faith effort to serve his entire public." The FCC also requested broadcasters to find and train Negroes for jobs, especially in the news field.

1, 2, 3, Kangaroo

NEW YORK — MGM's new group, Kangaroo, unveiled at the label's recent Las Vegas confab, will get a special push on their soon-to-be-released LP. Three singles from the album will be released simultaneously: "Such A Long, Long Time," "Frog Giggin'," and "Daydream Stallion." In addition to a regular D. J. mailing, "Frog Giggin'" will be mailed to all c&w stations.

The singles and albums will get the benefit of a full scale promotion campaign via trade and consumer ads and extra attention to college and underground stations. Kangaroo is produced by Art Polhemus and Bob Wyld of Longhair Productions.

'Summer '68' Program Set By NECYO-Miami

NEW YORK—The Miami branch of the National Entertainment Committee for Youth Opportunity, under the direction of Harry Botwick, district manager of Florida State Theatres, and Garth Reeves, editor of the Miami Times, a negro weekly, has set up a program consisting of free movies and a series of talent contest shows, which are being held in parks located in the negro community on Monday, Wednesday and Friday nights throughout the Summer.

Preliminary winners of the talent hunt will appear on Channel 2, Miami's educational TV outlet, with finals being held on Aug. 24. Ted Mack will personally select three winners to be flown to New York to appear on his CBS "Ted Mack Amateur Hour."

NECYO is receiving heavy support from the recording industry, the theatre & movie industry, and their associated unions.

DJ Double-Disk Debuts

NEW YORK—Brunswick Records, hitting both pop & R&B with two disks, Jackie Wilson's "I Get The Sweetest Feeling" and Barbara Acklin's "Love Makes A Woman," is intensifing its promotion efforts to solidify the sides. A special promotional record, coupling the two decks, will be serviced to all outlets, which the company's execs hope will result in additional heavy air play for both.

CashBox Platter Spinner Patter

Robert E. Petersen Productions has chosen nine finalists for its ABC-TV special, "Singer Presents The Sounds Of '68," in a nationwide cooperative effort with the major radio outlets in 31 key markets. The program will be aired on August 20. On a recent national tour, producer **Robert L. Dellinger** and director **Tim Kiley** selected the following finalists: singers **Freddi Seaholm** (WPOP-Hartford), **Joe Saulter** (WABC-New York), **Pam Dickinson** (WKDA-Nashville), **Danny O'Connor** (KONO-San Antonio), **Kathy Jackson** (WRXI-Atlanta); and groups **Things To Come** (WDTY-Minneapolis), **Daily Planet** (KHJ-Los Angeles), **Sounds of Time** (KONO-San Antonio), and the **Train** (WMEX-Boston). The special guest star on the show will be **Aretha Franklin**, and **Ed Ames** will host the special. Dellinger produces and **Alfred di Scipio** is executive producer. The winner on the colorcast will be chosen by a panel of six judges. Dellinger has announced that, while on the coast, contestants will be feted by Robert E. Petersen Productions with receptions, Disneyland, The Daisy discotheque, boat cruises, a Capitol Records party, and visits to other southern California attractions. Winning contestants will be awarded a Capitol Records recording contract, a specially built Pontiac Firebird, and other prizes.

WFIL-FM-Philadelphia went pop last week (10), ending its programming of classical and light classical music. Twice hourly newscasts comprise the only spoken words on the outlet, with all announcements, and time, weather, and station breaks being sung. **John L. Richer**, WFIL-FM station manager, who claims that the outlet's revenues have risen more than 100% in the past three years, says, "To gamble a strong position for a stronger one has taken a year of research. We surveyed major U.S. markets and the FM trend away from classical music. With 73% saturation in Philadelphia, there simply are so many new FM set owners whose tastes must be satisfied." WFIL-FM schedules only four breaks each hour, the format providing a 27-minute block of uninterrupted music within each 60 minutes. The music consists of top vocals and instrumentals from national charts and local surveys, backed by yesterday's hits and albums. Says Richer, "'Naughty Marietta' and 'Madama Butterfly' are giving way to 'Mrs. Robinson' and 'The Girl From Ipanema' (on WFIL-FM)."

A special series of 25-minute programs called "Election U.S.A." is being broadcast by WNYW-New York. The series explores the candidates and issues involved in the American election in detail. "Election U.S.A." draws on major news services, the American Radio Networks, and experts throughout the country, providing WNYW's listeners in Europe, Africa, and Latin America with a profile of all the candidates as well as investigating such issues as "The American Urban Crisis," "Should The United States Be Policeman Of The World?" "The American Student As A New Political Force," and "Power: Black And White." The series is part of the extensive coverage by WNYW of the primaries, the Democratic and Republican Conventions, the Presidential campaign, and the vote count on November 5, 1968. WNYW also provides its audience around the world with the latest election news seven days a week through newscasts on the hour and half hour from the American Broadcasting Companies' Radio Networks.

WOIC-Columbia, S.C. has joined forces with eight area businesses to provide supervised recreation for some of the youngsters in the community. Working with the Columbia City Recreation Department, WOIC is sponsoring an eight-team softball league for boys between the ages of 16 and 18. The City Recreation Department felt that this was the one age group for whom another planned program of activity for the summer was needed. WOIC's entire staff of personalities was present for opening night of the league, and the team sponsors met their squads and handed out the uniforms. Besides sponsoring the league, WOIC is going all out to promote the games, broadcasting scores eight times daily. In addition, schedules have been printed up and are available to the public in all major downtown areas and shopping centers. An estimated crowd of 4,000 turned out for the league opener at Drew Park in the heart of Columbia. Each team consists of 15 boys, and two adult supervisors, one acting as coach and one as team manager, work with each squad.

In the June 29 issue, **Cash Box** reported that WWUH-West Hartford, Conn., a non-commercial, FM stereo, 18,000 watt outlet broadcasting from the University of Hartford, was "the largest of its type in New England." We have recently received word from **Ralph Begleiter**, acting general manager of WBRU-FM-Providence, R.I., that we are in error. Begleiter states that WBRU-FM is not only a 20,000 watt operation, but that it is also broadcasting in full stereo. WBRU-FM, a commercial station associated with Brown University in Providence, was founded in February 1966.

PULCHRITUDINOUS PROMOTION: Russ Barnett, program director at KMPC-Los Angeles (top photo), and Chuck Southcott, KGIL-Los Angeles program director (bottom photo), recently welcomed a local model who was appropriately attired to promote Columbia Records' original soundtrack recording of the Columbia Pictures and Horizon Pictures film, "The Swimmer." Bob Moering, promo man for Columbia Records, and Mort Craig, pr man for Columbia Pictures, coordinated the visits to the two outlets with the motion picture's opening in the Los Angeles area, where the album is being programmed in the theater and backed up with a lobby display.

SPUTTERS: **Jack G. Thayer**, vice president and general manager of KLAC-Los Angeles, appeared with performers, dignitaries, and U.S.O. stars in the Grand Entry Parade at the 36th Annual American Legion Fourth of July Fireworks Spectacular.

VITAL STATISTICS: **Lee Shoblom** has resigned his post as station manager of KDKO-Denver to devote full time to his production company, Shoblom Productions.

Bios for Dee Jays

Jerry Jeff Walker

Jerry Jeff Walker was born in Oneonta, New York, on March 16, 1942, where he attended high school and was a member of a rock group called the Chymes. After graduation, he went on the road as a single. He met many folk people and became interested in Woody Guthrie and old Jimmy Rogers. In 1961-62 he was a street singer with Babe Stoval and Harmonica Slim in New Orleans. Jerry began writing his own songs, mostly about his travels around the country, and worked as a singer-songwriter in Texas where he met Bob Bruno and joined Circus Maximus. While recording and appearing at clubs with the group, Jerry went on the Bob Fass show on WBAI-FM-New York and sang "Mr. Bojangles." Fass played the tape for about six months. Jerry, wishing to work in a more folk-oriented vein, left Circus Maximus and went out on his own. The "Mr. Bojangles" single, on Atco, is number 70 on the charts this week.

New Colony Six

The New Colony Six consists of Les Stewart, vocals, bass, guitar, organ, harmonica, piano, and sax; Ray Graffia, lead tenor and incidental percussion; Chic James, drums; Jerry Kollenburg, lead guitar; Patrick McBride, leads vocals, organ, maracas, and harmonica; and Ronnie Rice, rhythm guitar. The group began forming when illness cancelled the appearance of a rock group in the spring school concert of St. Patrick High School of Chicago. Pat, acting as emcee of the show, recruited Ray, Chic, and Jerry to perform in the emergency. The boys' success led to the formation of a group called the Patsmen. With the addition of Les and Ronnie, the New Colony Six was born. Having attained popularity in Chicago and the midwest, the sextet is now enjoying nationwide success with its current Mercury single, "Can't You See Me Cry," which is number 75 on the Top 100 this week.

Mike Maitland

It has been under the spirited presidency of Mike Maitland that Warner Bros.-Seven Arts Records, Inc., has undergone its greatest growth—both in sales and status—in the record industry.

By expanding its horizons and always stretching its potential to the fullest, Warner Bros.-Seven Arts Records, Inc. has emerged in the first decade of its existence from a minor independent status to its present position as one of the Big Four recording companies in the industry.

It has been through Maitland's overall guidance and the experienced staff of men he has assembled that this has been accomplished. WB-7 Arts Records is known within the industry for having its fingers on the pulsebeat of musical America to an uncanny degree. Also within the industry and especially during the past several meteoric years, it has been known as the lucky company.

But more often than not, luck is the result of the right direction and the right decisions, not merely a windfall. Warner Bros.-Seven Arts Records is also poised, ready to take advantage of the situation at hand as well as to be the catalyst for new musical directions.

"Of late," Maitland says, "we have also been giving the 70's a lot of thought so as to best devise how our company will fit into the musical pattern that will unfold during that decade, obviously one that will bring about a new musical change.

"The 70's will be an even more electronic one than the present decade," he continued, "inasmuch as we think there will be a great marriage happening between audio and visual entertainment. We don't believe that it will be as divorced as it is now. We see the 70's as a period whereby recording entertainment will be greatly tied in with filmed entertainment in some form of an audio-visual cartridge component."

If this comes to pass, Maitland feels that the company will be especially able to take advantage of the situation because of its association with the parent company's various filmed entertainment divisions.

The company also intends to continue its direction in musical specialization. Its area of releases is not as general as some of the other major record companies, but that has been a decision that has paid off handsomely.

Last year saw WB-7 Arts Records reach a new standard and height of success, scoring heavily on both the singles and albums best-seller lists.

"All our energies are expended and focused in this one area known as 'pop' music," Maitland says. "We purposely limit the amount of our releases. We believe in the blockbuster versus the catalogue approach to the recording business."

However, this has not prevented the company from taking advantage of, as well as initiating, various musical trends. For example, the company didn't enter the enormous market for folk music immediately but when the market potential was revealed, it entered the field and prospered where many a pioneer firm floundered.

On the other hand, the company was one of the pioneering forces in what has come to be known as "underground" music. But even here WB-7 Arts Records didn't enter the new area on a whim. It was as a result of thorough study of the musical (and sociological-cultural) atmosphere.

"Many of our current releases are of special appeal to younger record buyers," Maitland remarked, "and I think this is a result of the many young executives we have on our staff. It is they who have their talents tuned to the current musical scene and it is through these executives that our company will be staying on top of the situation."

Maitland added that one area where he wanted to see the company increase its speed was in the search and discovery of young new talent, both as performers and as producers.

"I would like to see our company take the role of pioneers in the development of a whole new crop of record company executives through an apprenticeship program," adding, "Proficient personnel are the mainstay of any company."

Maitland joined WB-7 Arts in 1961, three years after its formation. In addition to his day-to-day leadership and decision making, he made two major decisions which were of immense importance to the firm's good health and stability.

The first was the company's entry into the

(Continued on page 52)

WARNERS-SEVEN ARTS: THE FIRST TEN YEARS

BURBANK, Calif.—There's a sweet smell of success to that birthday cake. It's ingredients —a twist of "Lemon Tree," a "Taste of Money," a pinch of "Somethin' Stupid," a bowful of "Boots" and a diversified total of 38 Gold Record award winners during its first decade.

The history of Warner Bros.-Seven Arts Records during the past 10 years has pretty well been the history of the recording industry during that period because WBR, from its inception in early 1958, has been a pioneering leader on many frontiers.

It has both established and followed trends, like a river that cuts its course and then follows it.

The genesis of Warner Bros.-Seven Arts Records had its real beginning when Jack L. Warner, then president of Warner Bros. Pictures, Inc., had his interest piqued in the recording business after negotiations for the purchase of Imperial Records fell through. Warner's foresight in recognizing that it was the record business that was the wellspring in the development of new talent, resulted in the decision to launch his own company rather than go out into the open market in any attempts to acquire an already existing one.

Mr. Warner's first move was to check through the recording industry to find the man best equipped to organize and head the new company. James Conkling, who had served with distinction as the head of other record companies for some years, was his choice.

Conkling, who had been president of Columbia Records, and prior to that a vice president in charge of Artists & Repertoire at Capitol Records, opened Warner Bros. Records with headquarters at 4000 Warner Boulevard in Burbank, in March of 1958.

The company released its first album and single products in September of 1958, and has grown steadily ever since.

The early artist roster included Tab Hunter, George Greeley, Marty Matlock, Connie Stevens, John Scott Trotter, Jack Webb, and others. The first single released was by a group called The Smart Set, and it was followed by Bonnie Baker, Ira Ironstrings, and others.

The first hit records were a single and an album version of Don Ralke's "77 Sunset Strip," which soon passed the half-million mark.

In its first year in business, Warner Bros. Records grossed little more than a million dollars; this past year it will have accomplished nearly 30 times as much volume.

By the end of its third year, the company's total gross rose to $3,500,000, and hits included Edd Byrnes' "Kookie, Kookie, Lend Me Your Comb," Bob Luman's "Let's Think About Lovin'," Joanie Sommers' "One Boy," and the Everly Bros.' "Cathy's Clown."

Throughout its history, WB-7A has done more than any other company to establish talking comedy albums as runaway best-sellers.

Its first entry in this field was "The Button Down Mind of Bob Newhart," which was also Warners' first album to top the half-million mark. Newhart has since become the first of the comedians to sell more than 1,000,000 albums. A few years later another comedian, Bill Cosby, did the biggest selling Warner album in 1967, when his "Wonderfulness" sold 1,232,580 copies. Allan Sherman's comedy song albums zoomed into the million sales class within a few weeks of their appearance.

James Conkling retired from the record and music business in 1961, having put the show on the road with remarkable success.

Second Era

He was replaced by Mike Maitland, who had been president of Capitol Records Distributing Corp., and a veteran of 15 years in the recording business. Maitland was quick to stream-line the company into a fast-paced, promotionally oriented organization and at the same time revitalize the Warner label's reper-

(Continued on page 52)

MIKE MAITLAND, Pres. Warner-Seven Arts Records

Maitland: Int'l Market Prime Target of WB-7 Future Plans

BURBANK — For the next several years, at least, the international scene will be Warners-Seven Arts "prime target." This, according to label's president Mike Maitland, who believes that the firm's success in that market has been out of proportion to most of its competitors.

"I think we know something about what we're doing an I think that some of the companies who leaped in there early with their own operations and found the problems of getting manpower and making it pay off are ones which we can avoid. We can learn from their mistakes."

On the eve of Warners-Seven Arts' 10th anniversay sales meet in Hawaii, Maitland noted that Warners was "in no great rush." The company intends to be in the international market, both representing its own lines and product here in the U.S. But also in each individual country marketing local product. "Meaning in England we want English product with world wide distribution rights. Just as the Rolling Stones out of England came here and had their greatest success, we would be involved in these countries. In the area of marketing, we are hoping to work out something with vertical distribution too."

Publishing, Too

With the recent revamping of Warners-Seven Arts music publishing operations Maitland feels that the new combination will mean a more stable international position for the firm. He suggests that, in the future, the company will be able to go to its existing licensees with "a better package."

"Looking far ahead we could seriously consider local partners, with licensees participating in the management of a firm. It could include publishing as well as records. That could be a future move and should come about, certainly, wihtin the next few years."

Potential Growth

Maitland feels that Government's attitude in the growth and acquisitions of major firms might slow profitable purchases. "The government is reluctant to allow one firm to get a major portion of the market. In the case of the parent firm (Warners-Seven Arts) we're talking about a company in television and motion pictures with substantial publishing and record outlets. I imagine that future growth depends on how much we're allowed to do. Vertical distribution is not uncommon to most other industries. But the record business seems to be a glamourous one from the standpoint of government regulations."

Maitland points to Columbia Records' litigation involving its record club. But on the other hand notes that CBS has diversified "beautifully" into publishing and motion pictures—also into musical instruments.

"Their leisure world objectives seem to be quite clear."

Because of the success of MGM and the rebuilding of Dot Records, Maitland foresees that combination (a picture company, a publishing firm and a record company with TV

(Continued on page 53)

Bill Cosby being presented with four gold RIAA certified LP's for "Bill Cosby is a Very Funny Fellow," "I Started Out As A Child," "Why Is There Air?" and "Wonderfulness." Presenter is Mike Maitland.

WB-7 Arts TOP SINGLES, LPs —PAST TEN YEARS

WARNER BROS. SINGLES

Cat. #	*TITLE*	*ARTIST*
5047	KOOKIE, KOOKIE LEND ME YOUR COMB	Ed Byrnes
5151	CATHY'S CLOWN	Everly Bros.
5199	EBONY EYES	Everly Bros.
5348	PUFF, THE MAGIC DRAGON	Peter, Paul & Mary
5378	HELLO MUDDAH, HELLO FADDAH	Allan Sherman
5494	DOWNTOWN	Petula Clark
5684	MY LOVE	Petula Clark
5831	THEY'RE COMING TO TAKE ME AWAY—HA-HAAA!	Napoleon XIV
7041	WINDY	The Association
7074	NEVER MY LOVE	The Association

REPRISE SINGLES

0106	THE ITALIAN MOUSE	Lou Monte
0198	IF I HAD A HAMMER	Trini Lopez
0281	EVERYBODY LOVES SOMEBODY	Dean Martin
0432	THESE BOOTS WERE MADE FOR WALKIN'	Nancy Sinatra
0461	HOW DOES THAT GRAB YOU DARLIN'	Nancy Sinatra
0470	STRANGERS IN THE NIGHT	Frank Sinatra
0527	SUGAR TOWN	Nancy Sinatra
0561	SOMETHIN' STUPID	Frank & Nancy Sinatra
0595	YOU ONLY LIVE TWICE	Nancy Sinatra
0655	JUST DROPPED IN TO SEE WHAT CONDITION MY CONDITION WAS IN	The First Edition

WARNER BROS. LP'S

1449	PETER, PAUL & MARY	Peter, Paul & Mary
1473	MOVING	Peter, Paul & Mary
1475	MY SON, THE FOLK SINGER	Allan Sherman
1507	IN THE WIND	Peter, Paul & Mary
1518	BILL COSBY IS A VERY FUNNY FELLOW—RIGHT!	Bill Cosby
1555	PETER, PAUL & MARY—IN CONCERT	Peter, Paul & Mary
1567	I START OUT AS A CHILD	Bill Cosby
1606	WHY IS THERE AIR?	Bill Cosby
1634	WONDERFULNESS	Bill Cosby
1691	REVENGE	Bill Cosby

REPRISE LP'S

1014	SEPTEMBER OF MY YEARS	Frank Sinatra
1017	STRANGERS IN THE NIGHT	Frank Sinatra
1020	THAT'S LIFE	Frank Sinatra
6093	TRINI LOPEZ AT P.J.'S	Trini Lopez
6130	EVERYBODY LOVES SOMEBODY	Dean Martin
6140	THE DOOR IS STILL OPEN TO MY HEART	Dean Martin
6146	DEAN MARTIN HITS AGAIN	Dean Martin
6170	REMEMBER ME, I'M THE ONE WHO LOVES YOU	Dean Martin
6202	BOOTS	Nancy Sinatra
6261	ARE YOU EXPERIENCED	Jimi Hendrix Experience

THE WINNERS' CIRCLE:
Warner & Reprise Million Sellers

Warner Bros. Records and Reprise Records—integrated under the Warner Bros.-Seven Arts Records banner—have given distributors, retailers, and the public a total of 38 Gold Record Award Winners during the past decade. Including 17 Reprise LP's and 15 Warner Bros. LP's which have sold more than one million dollars worth each—and three Reprise singles and three Warner Bros. singles which sold more than a million copies each.

REPRISE LP'S

Cat. #	*TITLE*	*ARTIST*
6130	EVERYBODY LOVES SOMEBODY	Dean Martin
6170	REMEMBER ME, I'M THE ONE WHO LOVES YOU	Dean Martin
1010	SINATRA'S SINATRA	Frank Sinatra
1016	A MAN AND HIS MUSIC	Frank Sinatra
1014	SEPTEMBER OF MY YEARS	Frank Sinatra
1017	STRANGERS IN THE NIGHT	Frank Sinatra
1019	SINATRA AT THE SANDS	Frank Sinatra
6140	THE DOOR IS STILL OPEN TO MY HEART	Dean Martin
6093	TRINI LOPEZ AT P.J.'s	Trini Lopez
1020	THAT'S LIFE	Frank Sinatra
6202	BOOTS	Nancy Sinatra
6146	DEAN MARTIN HITS AGAIN	Dean Martin
6123	DREAM WITH DEAN	Dean Martin
6181	HOUSTON	Dean Martin
6261	ARE YOU EXPERIENCED?	Jimi Hendrix
6250	WELCOME TO MY WORLD	Dean Martin
6201	SOMEWHERE THERE'S A SOMEBODY	Dean Martin

REPRISE SINGLES

0281	EVERYBODY LOVES SOMEBODY	Dean Martin
0432	THESE BOOTS ARE MADE FOR WALKING	Nancy Sinatra
0561	SOMETHIN STUPID	Nancy & Frank Sinatra

WARNER BROS. LP'S

1379	THE BUTTON DOWN MIND	Bob Newhart
1459	THE MUSIC MAN	Sound Track
1449	PETER, PAUL AND MARY	Peter, Paul & Mary
1473	MOVING	Peter, Paul & Mary
1555	IN CONCERT	Peter, Paul & Mary
1507	IN THE WIND	Peter, Paul & Mary
1475	MY SON THE FOLK SINGER	Alan Sherman
1518	BILL COSBY IS A VERY FUNNY FELLOW	Bill Cosby
1567	I STARTED OUT AS A CHILD	Bill Cosby
1606	WHY IS THERE AIR?	Bill Cosby
1634	WONDERFULNESS	Bill Cosby
1691	REVENGE	Bill Cosby
1702	ALONG COMES THE ASSOCIATION	The Association
1293	BOB NEWHART STRIKES BACK	Bob Newhart
1696	INSIGHT OUT	The Association

WARNER BROS. SINGLES

5494	DOWNTOWN	Petula Clark
7041	WINDY	The Association
7074	NEVER MY LOVE	The Association

Warner's favorite Pet, Pet Clark, at a luncheon party in her honor celebrating the vocalist's association with the up-coming film "Finian's Rainbow." Toasting the celeb are (left) her husband and manager, Claude Wolfe, and on right, Mike Maitland.

THE WARNER-SEVEN ARTS-REPRISE FAMILY

Joe Smith

Computers will continue to speed up and augment the work of record company executives . . . but they will never replace them, and that is an absolutely sure bet.

The reason is that some of the most important and profitable decisions are made by intuitive leaps rather than by studied approaches and analysis.

It is the same sort of intuition, or inspiration, which frequently guides the judgment of successful book publishers and motion picture producers.

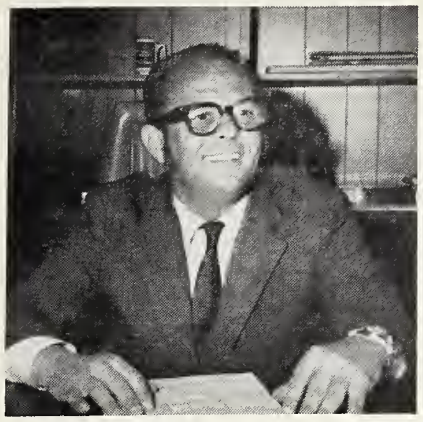
Joe Smith, general manager for Warner Bros.-7 Arts Record label, has had many opportunities to observe this sort of intuition in the selection and development of WB recording stars and their repertoire, and has usually been right in the middle of the decision making team.

Smith was "in on the team" that signed Petula Clark, Glenn Yarbrough, Rod McKuen, Anita Kerr, the Grateful Dead, and other stars.

When Smith and other executives decided to sign Anita Kerr and poet Rod McKuen with an assignment for poetry reading with a musical background, on the album which finally became known as "The Sea," they didn't have any recent precedents on which to base their judgment.

"There hadn't been any of that type of recording to become big since Gordon Jenkins did 'Manhattan Towers' back in 1947," Smith recalls. We just had the feeling that the time was ripe for a good poetry-and-music

(Continued on page 53)



Mo Ostin

"To play and play again," the Reprise trademark, best symbolizes the vitality and dynamism of Mo Ostin, Vice President and General Manager of Reprise Records.

Ostin, who launched Reprise Records in 1961 under Frank Sinatra's aegis, is firmly committed to innovation—not purely innovation for its own sake, but more so the necessity to be contemporary and keep abreast with the musical revolution taking place today.

It has been under Ostin's painstaking guidance, since the debut of Reprise Records, that has seen the label grow to its present auspicious status. When the company was first launched, the musical appetite of the industry was then dominated by so-called "good music" dictates, with rock and roll barely rearing its head. Since then, the scene has changed to its current status, where avant garde groups, hard rock, now dominate the scene and the charts.

Under Ostin's stewardship, Reprise was quick to predict the trend, this exemplified in the acquisition of such contemporary artists as Tiny Tim, Joni Mitchell, David Blue, Arlo Guthrie, The First Edition, Dino, Desi & Billy, the Jimi Hendrix Experience, and others.

Among veteran trade insiders, Ostin is known for his exemplary patience and diligence in searching out new talent. He enjoys the reputation among many friendly competitors of being capable of waiting months, even

(Continued on page 53)

Joel M. Friedman

"The one affliction with which the contemporary recording arts cannot be saddled is that of hardening of the musical arteries.

"These are fast breaking times and the public's musical and entertainment tastes can change drastically even in the course of a year, and the record industry has to stay fluid and mobile to meet those markets," according to Joel M. Friedman, Vice President and Director of Marketing and Advertising for Warner Bros.-Seven Arts Records, Inc.

"Sometimes," he said, "we have to get into action on a certain album, or artist, or type of music within 48 hours in order to exploit the full sales potentials. For instance, much of record selling is now aimed at the burgeoning youth market, as all record people are well aware. Youth has become practically a sub-culture with its own preferences in almost everything.

"By 1970—only a couple of years away now—one-half of all living Americans will be under 30 years of age. Many will be under 20. This will be putting a heavier emphasis on certain types of music and artists.

"We have always stressed the kind of music that appeals to young people, even to kids, and much of our success is due to that fact.

"Record sales volumes will go up and up. "These changes emphasize the young people but they also apply to all ages. Nowadays," Friedman said, "everyone has more

(Continued on page 53)

George Lee

Every big band musician and singer must at one time or another have harbored a secret desire to become an influential recording executive.

It is natural that a musician figures, in time, that if given the chance he could set the recording industry on the path to victory.

George Lee doesn't remember ever having such grandiose dreams as that, but he has always been a very successful performer as well as a working student of the administration and constantly advancing technologies of music, management, and recording.

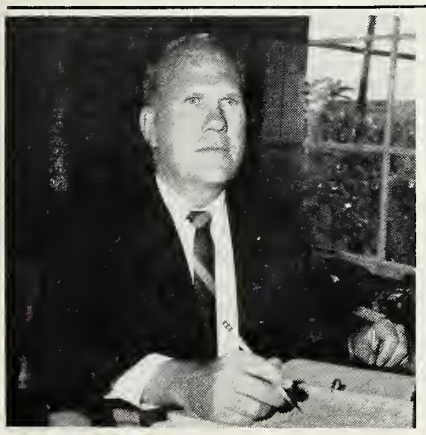
These qualifications, his analytical and probing mind, and a complete absorption in music are the things that put the Tiger in his Tank in his wide-ranging and demanding job as Director of Eastern Operations for Warner Brothers-Seven Arts Records, Inc.

His title is a loose mantle that covers all the bases—in a wretchedly mixed metaphor that nevertheless conveys—in WB-7A's Eastern operations.

Anything that happens on the Eastern Seaboard that concerns the WB-7A recording and marketing activity, George Lee is a dynamic and vital part of.

The New York scene is, of course, along with Los Angeles, the greatest cradle and showcase of new and exciting talent, and George Lee is right on top of that like a listening post.

(Continued on page 53)



Ed West

In 1958, the first year Ed West was with Warner Bros. Records . . . and the first year in which the company functioned . . . the gross was a little over $1,000,000.

This year, the tenth year of the company's growth, it will do just under $30,000,000.

This must make Warner Bros.-Seven Arts Records, Inc. about the fastest growing concern in the whole record field, West is convinced.

West, the treasurer of WB-7 Arts Records, asserts that the record business as a whole is growing faster and more dynamically than even the population explosion.

He has seen many changes come and go in the marketing of records, and he thinks that one of the big trends during the next ten years will be in the field of tapes for the public.

"There are many kinds of tapes now," he said. "There are the eight-tracks, the four-tracks, the casettes, reel-to-reel, Play Tapes and other types. The field isn't settled down to any kind of standardization yet, but when it does, the market will suddenly mushroom."

The tapes are now handled mainly through licensees, but West predicted that when the

(Continued on page 53)

Phil Rose

Music is the international language—and records are a highly saleable international commodity.

In fact the foreign market sometimes exerts a powerful booster or feedback effect on the American, or domestic, market, as Phil Rose, Vice President and Director of the International Department of Warner Brothers-Seven Arts Records, Inc., has frequently had occasion to note.

"As an example," Rose says, "there was a thing we did of Miriam Makeba singing a number called 'Pata Pata.'

"We got radio and other exploitation in America, and although I think Makeba is a superb artist, somehow it never caught on here—until something happened abroad.

"Because she is such an internationalist in her approach and style, we pushed the record all over the world. Even in Afrika.

"It was pretty static for months and then all of a sudden it caught fire in Belgium—of all places. I don't know why it did or how it happened, but it became a runaway hit in Belgium.

"In some weird way the contaglon for it crossed the Atlantic, by way of the English

(Continued on page 56)

Stan Cornyn

Stan Cornyn, who is today Director of Creative Services for Warner Brothers-Seven Arts Records, Inc., has been a member of the creative and executive team since the company was formed in March of 1958.

He is in charge of the creation of liners, frequently is a participant in the discovery and signing and development of new talent, and keeps a finger on the public's musical and recording pulse—particularly that of the younger generation.

Cornyn won two Grammys—in 1966 and in 1967 for his Best Album Lines in connection with the Frank Sinatra album, "September of My Years" and Sinatra's "Sinatra at the Sands."

He is active in the direction and coordinating of all packaging and merchandising, working with the editorial department and art department. He also is in charge of the creation of audio-visual presentations for sales conventions and similar functions.

Cornyn is that comparatively rare phenomenon, a Californian whose family has lived in this state for five generations. He got a B.A. degree at Pomona College in 1955 and his M.A. degree at UCLA in 1961. He did graduate work in Playwriting at Yale University, in Edu-

(Continued on page 53)

Lowell Frank

When Lowell Frank first got into the recording business some 20 years ago, most recordings were made on thick wax slab masters. Today the recording chief sits twirling knobs and making adjustments on a mass of dials and switches resembling the control cabin of a jet airliner.

Frank, who is Director of Engineering for Warner Bros.-Seven Arts Records, Inc., has seen the costs of recording machinery explode into astronomical figures. The old-time recorder cost a negligible amount. Today, a complete mixing console for a sound engineer . . . a console with everything on it and in it . . . might well cost over $100,000.

Frank has been with Warner Bros. Records since their inception.

"In the last 10 years since I joined Warner Bros.-Seven Arts Records," he says, "there have been more changes and advances in the recording industry than there were the previous 40 years."

"The most profound change came, of course, with the switch-over from the original disc recording to tape recording. This giant step forward opened the new possibilities of editing, over-dubbing and other techniques un-

(Continued on page 53)

Warner Bros.-Seven Arts Records, Inc. Ten Year Veterans

GENE BENSON, Manager Order Service Department
STAN CORNYN, Director of Creative Services
LOWELL FRANK, Director of Engineering & Recording
JOEL M. FRIEDMAN, Vice President & Director of Marketing
MATT GILLIGAN, National Operations Manager
WALTER KIERNAN, Special Accounting Projects
ED WEST, Vice President & Treasurer

Ten Year Distributors

A & I RECORD DISTRIBUTING CO., 1000 Broadway, Cincinnati, Ohio, headed by Sam Klayman.
COMMERICAL MUSIC CO., 2721 Pine St., St. Louis, Missouri, headed by Charles (Bud) Lampe.
TELL MUSIC DISTRIBUTORS, INC., 1017 Jonathan Dr., Madison, Wisconsin, headed by Rolf Voeglin.
GODWIN DISTRIBUTING CO., 1227 Spring St., Atlanta, Georgia, headed by Art Godwin.

Warner Bros-7 Arts & Reprise International Licensees

ARGENTINA
Sicamericona S. A.
Jose E. Uriburu 40-42
Buenas Aires

AUSTRALIA
Australian Record Co., Ltd.
11-19 Hargrave St.
E. Sidney, N.S.W.

AUSTRIA
Musica Schallplatten-Vertrieb GMBH
Neustiftgasse 3
Vienna 7

BELGIUM (and **LUXEMBOURG**)
S. A. Vague P. I. P. Belgique
35 Baulevard Barthelemy
Brussels

BRAZIL
Campanhio Brasileiro de Discos
Caia Pastol 93
Ria de Janeira

CANADA
Warner Bras.-7 Arts Records of Canoda, Ltd.
220 Brunswick Blvd.
Pointe Claire, Quebec

CHILE
Philips Chilena S. A.
Casilla 26B7
Santiago de Chile

COLOMBIA
Campania Colambia de Discos Ltda.
Aportado Aerea 14-2B
Medellin

COSTA RICA
Industria de Discas de Centraamerica S. A.
P. O. Bax 4093 and 1645
San Jose

DENMARK
Hede Nielsens Fabriker A/S
Grundtvigsvej 10 A
Capenhagen

ECUADOR
Industria Fonografica Ecuotariana S. A.
Galicuchima y Rumichaca
P. O. Bax 3885
Guayaquil

ENGLAND
Pye Records, Ltd.
A.T.V. Hause
Green Cumberland Pl.
Landan W. 1

FINLAND
Sahkaliikkeiden OY
Satamakatu 4
Helsinki

FRANCE
Vagpe P.I.P.
B2 Rue Maurice Grandcoing
Viiletaneuse (Seine)

GERMANY
Teldec Schallplatten GMBH
Heussweg 25
Hamburg 19

GREECE
General Publishing Co., Ltd.
11 Kriezotau St.
Athens 134

HOLLAND
N. V. Negrom
Herenweg 101
Heemstede

HONG KONG
Cosdel Records (H.K.) Ltd.
P. O. Box 2567
Hang Kang, B.C.C.

INDIA
The Gromophane Co. af Indio (Pvt.) Ltd.
P. O. Bax 699
Calcutta 1

ISRAEL
Gal Ron Ltd.
94 Allenby St.
Tel Aviv

ITALY
Campognia Generale del Disco
Galleria del Corso 4
Milan 1

JAPAN (Reprise)
Cosdel Records (Japan) Ltd.
Na. 1-1 Chome, Yuraku-cho
Chivoda-ku,
Takya

JAPAN (W.B.-7 Arts)
Tashiba Musical Industries, Ltd.
17, Akosaka 2-2
Minata-ku,
Tokya

LEBANON
Les Fils de Gearges Haddad & Cie.
Building Cinema Empire
B. P. 46B0
Beirut

MEXICO
Gammo S. A.
Apartoda 7762
Mexica 1, D. F.

NEW ZEALAND
His Master's Vaice (N. Z.) Ltd.
P. O. Bax 296
162-172 Wokefield St.
Wellington

NORWAY
Arne Bendiksen A/S
Osterdalsgt 1
Oslo 6

PERU
Industrias Electricas y Musicales Peruanas, S. A.
Edificia Wiese-Nunez
Nas. 610-611
Lima

PHILIPPINES
Mareca, Inc.
131 Del Monte Ave.
Quezan City

PORTUGAL
M. Arnalda Trindade
Rua de Santa Catarina, 117
Parta

PUERTO RICO
Juan Martinez Vela, Inc.
P. O. Bax 2027
Son Juan

SINGAPORE
Casdel (Singapare), Ltd.
G.P.O. Bax 2659
50E, Armenian St.
Singapare 6

SOUTH AFRICA
Teal Recard Ca., Ltd.
P. O. Box 4105
Jahannesburg

SPAIN
Hispavax S. A.
Torrelaguna, 102
Madrid 17

SWEDEN
Telefunken Farsaljnings A. B.
P. O. Bax 117B
Salna 1

SWITZERLAND
Musikvertrieb A. B.
Badenerstrosse 555
Zurich

TURKEY
Meladi Records
Istikol Cad. Lion Magalzasi
Yani,
Istanbul

URUGUAY
(See Argentino)

VENEZUELA
Fabrico Venezalana de Discos
Apartada 3402
Corocas

WEST INDIES
West Indies Records, Ltd.
13 Bell Raad
K'ngstan, Jamaica

Frank Sinatra, Bing Crosby and Dean Martin, in the early '60's cutting for the Reprise Repetory Theater, a series of Broadway Show re-creations.

U. S. Distributors of W-7 Records

ATLANTA, GEORGIA
GODWIN DISTRIBUTING CO.
Art Gadwin/Romea Davis
1227 Spring St.; 404/876-5719

BOSTON, MASS.
MUSIC SUPPLIERS, INC.
Gardan Dinerstein/Ed Kalmus
75 Na. Beocon St.; 617/254-1780

CHARLOTTE, N.C.
ARNOLD RECORD DISTRIBUTING CO.
Bert Fleishman/Jahn Tawles
2704 Freedam Dr.; 704/EX 9-9741

CHICAGO, ILLINOIS
M. S. DISTRIBUTING CO.
Milt Salstone/Vic Faraci/Ralph Kick
1550 So. Stote St.; 312/225-2929

CINCINNATI, OHIO
A & I RECORD DISTRIBUTING CO.
Jae Nathan
1000 Broadway; 513/CH 1-7644

CLEVELAND, OHIO
MAIN LINE CLEVELAND
Gene Shipley/Jae Simane
1260 E. 3Bth St.; 216/391-1B00

DALLAS, TEXAS
B & K DISTRIBUTING CO.
Bill Burtan/Tam Sims
1411 Raund Table Dr.; 214/ME 7-1920

DENVER, COLORADO
DENVER RECORD DISTRIBUTORS
Bill Davis/Al Andreff
3B25 Newport St.; 303/FL 5-1638

DETROIT, MICHIGAN
ARC DISTRIBUTING CO.
Henry Droz/Gil Roberts
13415 Lyndon; 313/272-4B72

EAST HARTFORD, CONN.
ASSOCIATED RECORD DISTRIBUTORS
Frank Kelley/Dick Gadlewski
360 Tallond St.; 203/2B9-7431

GREAT FALLS, MONTANA
MUSIC SERVICE CO.
Dick Halm
316 Sixth St. Sa.; 406/761-2420

HIALEAH, FLORIDA
TONE DISTRIBUTORS, INC.
Henry Stane/Dave Benjamin
495 S. E. 10th Caurt; 305/8B8-16B5

HONOLULU, HAWAII
ERIC OF HAWAII
Irv Pinensky/Dwight Yamoguchi
2071 S. Beretania St.; B0B/946-6522

LOS ANGELES, CALIF.
HART DISTRIBUTORS, INC.
Geargе Hartstane/Rass Burdick
1B45 Sa. Orchard Ave.; 213/RI B-22B1

MADISON, WISCONSIN
MILWAUKEE
TELL MUSIC DISTRIBUTORS, INC.
Ralf Voegelin
1017 Jonathan Dr.; 608/257-4667

MEMPHIS, TENN.
RECORD SALES CORP.
William Biggs
311 Exchonge Ave.; 901/526-7361

MINNEAPOLIS, MINN.
HEILICHER BROS., INC.
Amas Heilicher/Gene Patch/Dan Heilicher
7600 Wayzata Blvd.; 612/544-4201

NEWARK, NEW JERSEY
LAREDY RECORD DISTRIBUTING CORP.
Joe Fechner
46 Green St.; 201/MA 3-59B4

NEW ORLEANS, LA.
ALL SOUTH DISTRIBUTING CORP.
Henry Hildebrand
1924 Lafayette St.; 504/522-1157

NEW YORK, NEW YORK
ALPHA DISTRIBUTING CORP.
Harry Apasteleris/Murray Viscoso
20 West End Ave.; 212/CI 5-7933

PHILADELPHIA, PA.
DAVID ROSEN, INC.
Harry Rosen/Irv Derfler
B53 No. Braad St.; 215/CE 2-2900

PHOENIX, ARIZONA
ENDISCO
Ted Rosenberg/Bab Cawen
2943 W. Fairmant Ave.; 602/264-5835

PITTSBURGH, PA.
HAMBURG BROTHERS, INC.
Carl Hamburg/Mart Lacker
24th Street & A.V.R.R.; 412/471-0808

SAN FRANCISCO, CALIF.
MELODY SALES COMPANY
Al Bramy/Tany Valario
444 Sixth Street; 415/621-B740

SEATTLE, WASHINGTON
CONSOLIDATED RECORD DISTRIBUTORS
Stan Sulman/R. A. Harlan
1000 First Ave. Sa.; 206/MU 2-7188

ST. LOUIS, MO.
COMMERCIAL MUSIC COMPANY
Bud Lampe (Charles)
2020 Delmar; 314/JE 5-1515

WASHINGTON, D.C.
SCHWARTZ BROS., INC.
Jim Schwartz/Aubrey Maare/Stan Hoffmon
2146-24th Pl. N.E.; 202/529-5700

THE FIRST TEN YEARS

(Continued from page 49)

toire direction to a contemporary one. Maitland's gamble quickly paid off, in the signing of Peter, Paul & Mary, who have since gone on to sell in excess of eight million albums. Meanwhile, the artists roster was growing and then included Peter, Paul & Mary, Emilio ("Al Di La") Pericoli, Bob Conrad, The Routers. Early in 1962, Peter, Paul & Mary hit a blockbuster when their "Lemon Tree" sold more than 2,000,000 albums. Dick and DeeDee, Kirby Stone, the Modern Folk Quartet, Bill Cosby, Freddie Cannon, The Marketts, Ike and Tina Turner and others, joined the label.

In September of 1962, Allan Sherman's "My Son, The Folk-Singer," became the most played and fastest selling album of all time, passing the million mark in less than 8 weeks.

The WBR executives had demonstrated great foresight in signing Peter, Paul and Mary at the first start of the folk idiom trend. Each of the group's albums has earned R.I.A.A. gold record awards for having sold in excess of $1,000,000 in album product.

It was that sensitivity to new musical trends that had Warner Bros.-Seven Arts sign such unusual stylists as Petula Clark and others.

Adds Reprise

In September of 1963, Warner Bros. Records, Inc., acquired Reprise Records with its stable of giants, including Frank Sinatra, Dean Martin and Sammy Davis, Jr. At that time Reprise was still in its formative stage. Since then, like WBR, it has developed into a full-fledged powerful sales force.

Both labels operate under separate creative managements, under the leadership of Joe Smith, General Manager for Warner Bros. Records, and Mo Ostin, General Manager of Reprise Records. Each label is staffed with its own Artists & Repertoire men, independent producers and artists.

The merchandising, promotion and advertising responsibilities are administered by Vice President Joel M. Friedman; Ed West is charged with responsibility for the finances of the company; Phil Rose directs the operation of the International Department; and George Lee administers the affairs of the New York office.

In 1967, Warner Bros. Records acquired the assets of Valiant Records and its affiliate music publishing subsidiaries. It also acquired rights to The Association, who have since sold more than 4,000,000 records.

The name of the company was changed to Warner Bros.-Seven Arts Records in 1967, concurrent with the purchase of Warner Bros. Pictures, Inc., by Seven Arts, Inc.

Another major expansion move was the creation of Warner Bros.-Seven Arts Records of Canada, which has enormously broadened the foreign market.

Another Warner Bros.-Seven Arts-owned label is Loma Records, which has enjoyed a moderate success, especially through the recordings of Linda Jones.

MIKE MAITLAND

(Continued from page 49)

music publishing field several years ago. Its two publishing companies—Burbank Music (ASCAP) and Tamerlane Music (BMI)—are becoming industry leaders in their respective fields.

And most recently, in October 1967, Maitland instituted a new distribution center for his firm in Canada—Warner Bros.-Seven Arts Records of Canada, Ltd. This new division is headquartered in Montreal, with a branch office in Toronto. The Canadian company handles all distribution, sales, and promotion functions for the WB-7 Arts labels in Canada, as well as creating product in Canada for both local and worldwide markets.

"Another important growth area for us in the immediate future," Maitland says, "is understanding and mining the college market for the distinct and lucrative one we believe it to be. We are working on this project now and expect to exert a sales leadership mark here also."

Still in his early forties, Maitland came to Warner Bros.-Seven Arts Records, Inc. after a 14 year career with Capitol Records. He joined Capitol in 1946 as a salesman in the firm's Detroit branch. He rose through the ranks, successively holding the positions of Branch Manager, National Sales Manager, Director of Sales, and ultimately Vice President.

A native of Detroit, Michigan, Maitland received his formal education at Eastern Michigan College and Washington University (in St. Louis). During college, he received his introduction to music playing trumpet in a jazz band. And undoubtedly if Maitland were a member of the current college generation, he would most likely be playing with some variant of a folk-psychedelic band.

Because where the musical action is . . . Mike Maitland is . . . and more likely than not he'll be in the forefront as he is at Warner Bros.-Seven Arts Records, Inc.

Maitland: Int'l Mkt. Prime Target of W-7A Future Plans

(Continued from page 49)

outlets) offering a tremendous appeal to talent. Warners-Seven Arts has now reached that stage of development. He feels that the company is at a point to be "quite concerned" about losing the momentum of the family unit "candy store operation."

"It gets more difficult as we diversify."

Selectivity

Warners-Seven Arts' philosophy, at the moment and in the future, will be on having a small amount of product. "We probably have half as much as our competitors," says Maitland.

Classics are not in Warners-Seven Arts' future. At least for the moment. "It changes your organization. You have to have a much larger advertising budget than any possible income derived. And you have to have specialists in the field to handle the artists problems which are more severe than in the pop field."

Country-western might be a future target. "But when we talk about C-W, R&B or any other product development we're talking about the pop side of it. We have no intention of being marketing geniuses in ethnic content." Maitland adds that Warners execs have frequently discussed the possibility of a budget line.

"It's not imminent. But something we're quite serious about."

Cartridges

Maitland feels that the industry has yet to see the final development of the accepted cartridge. "Cassette is growing and there's a solid eight track operation. Somewhere between the two perhaps—an improvement of one over the other . . . it's obviously a convenient way of listening to music and it's going to be a larger percentage of the market in the future. I don't question at all that it'll be more than 25% in a few years."

A&R Development

Warners-Seven Arts is in the process of developing a youg staó of A&R producers, a project that demands vigilance, according to Maitland.

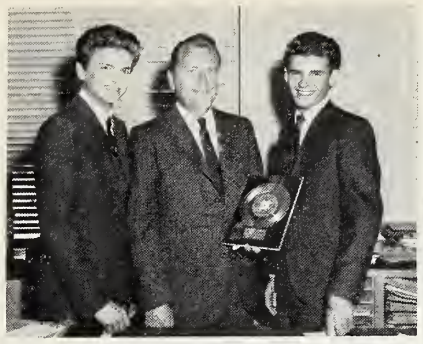
"Two of our more successful men are under 25 (Lenny Waronker and Richard Perry) and we're hiring two more, also under twenty five."

It's Warners-Seven Arts' intention to develop producers who will work exclusively for them. "It's a mistake for a company to divorce itself from 'home' producers. But, because of the varied product we're accepting today, it's impossible to have a staff capable of doing everything. So at least half must be farmed out to specialists. I don't think that there's anyone we could possibly hire to cut Jimi Hendrix. Jimi does it itself . . . I see no great change over the years. Our intention is to balance A&R production so it could be half and half."

Studios Planned

It's Maitland's intention to acquire recording studios for Warners within the near future. though the company has no intention of getting involved in the sophisticated problems like a record manufacturing plant or in company owned distribution. Maitland adds that "the record club is also highly sophisticated and there's no need to get involved in that since the services are there. But because of the huge expense involved, and unusual demands, we have to protect ourselves from the standpoint of being frozen out of different facilities because of lack of fafcilities. We will be in recording studios—east and west—within the near future. Perhaps as a working arrangement—perhaps as an acquisition."

Barry DeVorzon, Maitland and Billy Sherman when Warners acquired the Valiant label.



Jim Conkling, former topper of the Warner Bros. label presenting the Everly Brothers with a Gold Record for "Cathy's Clown." Photo was taken in the late 50's.

Joe Smith

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album.

"It turned out we were right. 'The Sea' had recently been on the charts for 63 straight weeks and was still going strong. You never heard it on the air. It was nearly all word of mouth."

Later the combination did a similar album called "The Earth" and one called "The Sky." All three albums were on the charts at a recent reading.

Smith was born in Chelsea, Mass., in 1928. He was graduated with a Bachelor's degree at Yale University, where he was active on the varsity football and baseball as well as on the student radio station.

Out of school he got into radio-television first as a sportscaster and later as a disc jockey. He worked for eight years as a jockey on Boston stations WMEX, WVDA, and WBZ. He was named among the nation's ten top disc jockeys for three consecutive years . . . that is, 1957, 1958 and 1959.

Smith later had his own television show in Pittsburgh and in Boston.

He joined Warner Bros.-7 Arts Records in 1962, and during his first season in the promotion department he was named on the record industry Bill Gavin Poll as the Top Promotion Man for the years 1963, 1964 and 1965.

He was runner-up for two years in the Bill Gavin Poll for Executive of the Year.

During World War II Smith served as Staff Sergeant with the U.S. Infantry. He is a member of the Los Angeles County Museum, and the Big Brothers, is a member of the Board of Directors of the Watts Training Center, and chairman of the Record Industry Community Relations group.

With his wife, Dione, and their small children, Jeffrey Duke Smith and Julie Smith, he lives in Encino.

Moe Osten

(Continued from page 51)

years, for the acquisition of an artist's services.

"While it is necessary to be contemporary," Ostin says, "this by no means obviates the need to find material, producers and writers for many of the mainstays on the Reprise label such as Frank Sinatra, Dean Martin, Sammy Davis, Jr., Trini Lopez, Nancy Sinatra and Don Ho."

Ostin is a veteran of some 19 years in the record business, gaining his experience under the renowned Norman Granz during the halycon days of Verve Records and Jazz at the Philharmonic. He functioned as Treasurer of the company for 13 years, when Frank Sinatra decided to form Reprise Records and selected Ostin to head the company.

Ostin earned his Bachelor's degree at U.C.L.A. in Economics, is a member of the National Academy of Recording Arts & Sciences, and the California Copyright Conference.

Headquartered at Reprise's offices in Burbank, Ostin resides in Encino, California, with his wife Evelyn, and three children.

Stan Cornyn

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cation at Claremont Graduate School, and in Cinema at USC. He is now working on a Ph.D. in Theater History at UCLA.

An all-around creative man, Cornyn has written many successful television scripts, especially for Kraft Playhouse and Studio One back in the days when these anthologies were creatively experimental. Many critics still consider these two shows the finest television ever knew.

He also wrote several plays which were produced in New York and Los Angeles.

Cornyn is a past member of the Board of Governors of the National Academy of Recording Arts and Sciences, and is now a national trustee of NARAS.

Joel Friedman

(Continued from page 51)

money, more leisure and more time.

"Another way in which we reach youth is through our continuing contacts with the so-called 'underground' television and radio."

As Director of Marketing and Advertising, Friedman oversees all planning for the marketing campaigns for Warner Bros.-Seven Arts Records products.

"For instance, when we know Nancy Sinatra is going to do a television show, we alert the distributors and we hit the advertising and displays and other exploitation the day after her show, because we find this the most effective."

Friedman had had years of experience as a writer and reporter, as editor of Billboard and Cash Box, at the time he came to Warner Bros. Records when it was formed ten years ago.

Friedman was born in New York City in 1925, attended New York University and City College, is married and lives in Encino, California, with his wife and children Michael and Sherrill.

He is a founder member of the California Copyright Conference, and has served two terms as a national officer of the National Academy of Recording Arts & Sciences, as First Vice President and Treasurer, as well as serving as trustee and member of the board of the Los Angeles Chapter of NARAS. He is a charter member of the Music & Performing Arts Lodge of the Los Angeles Chapter of B'nai B'rith.

Lowell Frank

(Continued from page 51)

heard of before tapes."

"Another advance was the development of Sel-Sync techniques, which permit the mixing of multiple sound tracks. Like, if you were using three instrumental tracks and the fourth track was the vocalist. If it was on a day when the vocalist was off and couldn't hit it just right, you could use the three instrumental tracks and put in the vocal track some other day."

Frank said the widespread use of eight-track studio recordings has brought on another revolution in the business. You can record the strings today, maybe the reeds tomorrow. "We are now thinking of 16-track recording," Frank continued. "With that you can move around to get new dimensions in music and sound."

"Another powerful advance has been the miniaturization and the development of solid state technology. Otherwise, equipment would be very bulky. Nowadays even an 8-track set-up, which records on a one-inch wide tape, is easily portable."

"Changes nowadays come so fast that it is almost hard to keep up with them. We don't have to wait for the day when electronics will dominate music. Even the youngest beginning guitarists now usually play electric guitars. Fender basses, electric piano, chord organs, and other gimmicks attest to that."

"Sometimes today's music is changed vastly from what was originally played in the studio to what is sold on the record. In effect," he said, "some of the finest music recorded is achieved by the engineers."

"Microphones change so much and so fast," he continued, "that the finished records must sometimes sound unfamiliar to the original recording artists."

"At one recent recording session, I counted, and we had $13,000 worth of mikes, alone, in that studio."

Although Frank has led in the development of many new ideas in recording, he has never gotten into the realm of theoretic science. "I just use electronics to accomplish the sounds I want," he says.

Frank was born in Stanford, Connecticut, and received his degree in Electrical Engineering at Northeastern University. He attended the RCA Institute in New York City, and prior to joining Warner Bros., was associated with Radio Recorders and Columbia Records.

Sonny Burke, executive director of W-7 Arts music department.

Trini Lopez (seated) resigning with Reprise. Standing are Maitland, Trini's manager Bullets Durgom and Reprise G.M., Mo Ostin.

George Lee

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He has devoted his life to music and in one way or another he has known and helped every professional musician on the scene today.

Although he has been a very successful musician himself, he never looks back on the past—except in WB-7A's occasional nostalgic and steady-selling albums that revive that area.

Lee was a child prodigy who first entered music at the age of 10 as a razzmatazz sell-out kid singer with the legendary Gus Edwards.

Graduating from the Gus Edwards class, George Lee became an expensive singing single in vaudeville, and then when vaudeville phased out he wound up as a contract singer-actor at Columbia Pictures.

From there he got tired of waiting around to be assigned something, so he went over to NBC as a guitarist and vocalist for two years before returning to the Big Bands of Stan Kenton, Leo Reisman and Buddy Morrow.

After his performing years Lee got into music administration as a professional manager first with BMI in 1946 and then with Mellin Music from 1947 to 1954. He then became a partner with Zodiac Music publishers, swinging over to join Warner Brothers in 1963.

Part of his success has been his policy of never becoming hung up on any one particular area or idiom of music. A graduate of the big bands, he has always been an enthusiastic advocate of new waves in music.

"The underground groups," he says, "are playing better and more exciting music than the old tradition-bound musical disciplines. In the recording business, you can't ever stand still or look backward."

When WB-7A does an "original cast" album on a new hit Broadway show, Lee is right in the middle of it. In this field he has worked with Sammy Davis, Jr., and many other Broadway-television-recording artists.

He is also personally and actively involved in all problems of delivery, inventory, and logistics concerning the marketing of the WB-7A product in the East.

George Lee was born in New Haven, Conn., in 1920. He now lives in New York City with his wife, Jane Love Lee, and their son, James, a 16-year-old who wants to become a doctor.

George Lee still has his guitar and his pipes and he occasionally invites a bunch of neighborhood ex-professional musicians over and they drink beer and wail.

"We'd never sell a lot of records," he says, "but it works off a lot of tensions."

Ed West

(Continued from page 51)

market becomes big and solid enough, WB-7 Arts will begin its own tape distribution set-up.

The treasurer, who of course always had an eye on sales, believes that record sales represent a good deal of impulse buying and that record sales charts reflect local and national economic trends.

West was born in Colorado, and holds a Bachelor of Science degree in Business Administration from Colorado University, and a Masters degree from Denver University.

Prior to joining Warner Bros., he was with the Arthur Anderson Company in Chicago and the Price Waterhouse Co. He is a member of the American Institute of Certified Public Accountants, the California Society of C.P.A.'s, and is a former director of the Burbank Chamber of Commerce.

The economic barometer for the record industry, by all yardsticks, is highly optimistic, and West predicts WB-7 Arts growth will continue to be mercurial.

1968 NEWPORT JAZZ FESTIVAL

Roland Kirk

Elvin Jones

Tal Farlow

Woody Herman

Duke Ellington

Top: Count Basie Orchestra—Bottom: Dizzy Gillespie Orchestra

Hugh Masekela

Dionne Warwick

Ray Charles

'68 Newport Jazz Fest Draws Biggest Crowds Ever

(Continued from page 9)

big band jazz, the "Salute" was a magnificent occasion by almost anyone's standards. The appearance of Count Basie, Duke Ellington, Woody Herman and Dizzy Gillespie on the same stage in a single evening is a rare event, and add to it the presence of Charlie Barnet, Benny Carter, Erskine Hawkins, Jack Leonard, Bob Eberly and Joe Thomas, and you have a program of gigantic proportions.

Herman's Victory

All the artists who participated in the "Salute" were received with cheers, but it was the Woody Herman Orchestra which, in a contest of titans, emerged as the star of the evening. Assisted by Andre Baruch, who was the announcer on the old radio show, "Your Lucky Strike Hit Parade," Herman and His Herd did a review of big band jazz sounds of the past, playing numbers made famous by such greats as Benny Goodman, Tommy and Jimmy Dorsey, Glen Miller and Artie Shaw. Three renowned veterans, vocalists Bob Eberly and Jack Leonard and trumpeter Erskine Hawkins, were on hand to help with the proceedings. Herman, alternately leading his orchestra and playing clarinet, knew he was in command of a winning aggregation and beamed victoriously at many points during the evening.

Count Basie and His Orchestra turned in a very good performance. Basie, on piano, offered some nice solo work, as did his star savophonist, Eddie "Lockjaw" Davis. Richard Boone did one of his amusing numbers in which the lyrics melt at various points into humorous scat singing. Saxist Joe Thomas, who was one of the stars of the Jimmie Lunceford Band, did 9 guest spot, playing tunes that he made famous while he was with Lunceford.

When Duke Ellington was announced, it was not he who came out, but veteran bandleader Charlie Barnet, who, after explaining that he was not Duke Ellington, proceded to direct Ellington's band and play the saxophone. He was well received, Ellington came out after a few numbers and reclaimed his orchestra. He was on for about an hour and stayed at the piano throughout most of his performance, playing in a superbly smooth and graceful fashion. His fine feature performers—Johnny Hodges on alto sax, Harry Carney on baritone, Paul Gonsavles on tenor, Cootie Williams and Cat Anderson on trumpet, Rufus "Speedy" Jones on drums—all contributed to the festivities. Special guest Benny Carter, on alto sax, got several well-deserved rounds of applause.

Late Bloomer

The last big band to appear in the "Schlitz Salute To Big Bands," the New Dizzie Gillespie Orchestra, necessarily came on late in the evening (somewhere around midnight), but thousands of people remained for the duration of the Orchestra's performance, which got better and better as the hour grew later and later. Gillespie himself played in a pleasant, relatively subdued manner for the first half of his set. During the second half he really cut loose, causing the audience, as we intimated before, to prefer his music to sleep. Gil Fuller, musical director of the New Dizzie Gillespie Orchestra, deserves much of the credit for the aggregation's success.

Three performers from the Friday night concert appeared again on Saturday afternoon. Duke Ellington (without his orchestra) played an infectious set with Johnny Hodges and Benny Carter. The laurels of the afternoon, however, went to guitarist Tal Farlow, who came out of semi-retirement to appear at Newport, and alto saxist Sonny Criss. Both Farlow and Criss received standing ovations and were allowed encores, a rare privelege at Newport. The Montego Joe Septet, led by West Indian conga drummer Montego Joe, played a groovy set, as did Sadeo Watanabe, a Japanese alto saxophonist. As the reader may have already discovered, the alto saxophone was the featured instrument of the afternoon.

The University of Illinois Jazzmen, award winners of the Notre Dame Jazz Festival, had sounded so good at rehearsal that they were given a spot of their own on Friday afternoon instead of merely being allowed, as was originally planned, to play on Saturday evening as the crowd drifted in before the concert. The Jazzmen showed themselves worthy of their special spot and came across with some excellent big band sounds.

Swinging Saturday Night

The Saturday evening concert had the largest attendance of any single event in the history of the Newport Jazz Festival. About eighteen thousand people came to see the show, which included Dionne Warwick, the Hugh Masekela Quintet, Duke Ellingtin and His Orchestra, the Alex Welsh Band and guests Ruby Braff, Bud Freeman, Pee Wee Russell and Joe Venuti.

The Alex Welsh Band, a septet from England, was first on the bill. Welsh, on trumpet, led his group through a program of pleasant, foot-tapping jazz. Cornetist Ruby Braff, saxist Bud Freeman, clarinetist Pee Wee Russell and violinist Joe Venuti did their guest spots with Welsh, and they all got together for a jam session after their individual performances.

Duke Ellington, who by this time was on his third appearance at the '68 Festival, led his orchestra through several of his most famous numbers, among them "Creole Love Call," "Black And Tan Fantasy" and "Take The 'A' Train."

South African trumpeter Hugh Masekela was extremely well received. One of the ways he turns an audience on is by dancing and shouting to one of his African numbers, and the Newport audience, though a little slow in responding, found him irresistable in the end and gave him a standing ovation.

Lark Dionne Warwick, for whom thousands of people had been waiting, was good when she came on, but she didn't stay on very long. Her readings of "I Say A Little Prayer," "Walk On By," "The Look Of Love," "Alfie" and "Do You Know The Way To San Hose?" were musical manna to her fans, but they sounded, at least to our ears, a little strange after all that jazz.

Ray Charles Afternoon

The first half of "An Afternoon With Ray Charles" (July 7) was really an hour with the Ray Charles Band, the Raelets and Billy Preston. Preston was the star of this portion of the show. He played piano and organ, sang, and blew everyone's mind with a wild dance which was his exit number. Charles was in good form and kept the audience happy with "Georgia On My Mind," "You Made Me Love You," "Yesterday," "Eleanor Rigby" and a new instrumental which he'd written called "Premium Stuff." Both his vocal and his piano work were in the groove, and he topped off the afternoon with a spirited reading of what is perhaps his most famous number, "What'd I Say."

The Alex Riel-Palle Mikkleborg Quintet, who won the recent Montreux Jazz Festival held in Montreux, France, teed off the final concert (Sunday evening, July 7) of the '68 Festival. The Quintet offered some nice-sounding, easy-on-the-ear jazz and was accorded a warm reception. Two noted pianists, Ramsey Lewis and Horace Silver, were on hand and played to an appreciative audience. The Sound of Feeling, a vocal trio, performed an interesting piece called "Circe Revisited," which was composed in microtones (the notes between the cracks on the keyboard). On the number, the trio's leader, Gary David, played an instrument called the Marxophone, which looks like an autoharp, while the other two members, twin sisters Alice and Rhae Andrece, scat sang.

Comedian Flip Wilson was the master of ceremonies for the evening, and he was the funniest MC we've seen in a long while. Unfortunately the bulk of his material was too risque to be described in print.

Show Stealer

Avant-garde artist Roland Kirk, the man of a thousand instruments, was the star of the Sunday night concert. He stole the show with the sounds that he induced from a variety of saxophone-like, clarinet-like and flute-like instruments apparently of his own construction. It was his simultaneous playing of some these instruments that finally drove the audience to such a pitch of excitement that they demanded and got an encore, an almost unheard of occurrence at a Newport evening concert.

It was fitting that the Don Ellis Orchestra should close the '68 Festival, for Ellis' music, which makes frequent and tasteful use of electronics, points to the future. Ellis's entire orchestra was electrified for a haunting number called "Open Beauty," which was given that title because it is written in open fifths. Using an echo chamber, Ellis, on electrified trumpet, played an amazing duet with himself. He played with and against the notes that fingered in the echo chamber, creating harmonic and contrapuntal effects that were fascinating to listen to.

At the end of the Sunday evening concert, George Wein, producer and director of the Newport Jazz Festival, announced that a highway was going to be built which would pass right through the center of the Festival stage, making it rather difficult to hold any sort of event there. He told the audience, however, that the State of Rhode Island is 100 per cent behind the Festival and will rebuild the Festival structure on a new location as yet unknown. The gist of his announcement was that although 1968 may be the last year that a jazz festival is held at Newport, it will not be the last year of the Newport Jazz Festival. We'll drink to that.

CashBox Album Plans

ATLANTIC-ATCO—SUPER HIT POWER PROGRAM: 15% discount with 30-60-90 days deferred billing; 100% exchange privilege (stereo for stereo by category).

AUDIO FIDELITY—2 on 10 for entire catalog except for First Component Series. No expiration date.

BELL—2 free with every 10 purchased. No termination date.

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FORTUNE—1 free when 6 are purchased in any combination. No time-limit.

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TAMLA-MOTOWN-GORDY—Buy-7-get-one-free. No expiration date set.

TOWER—10% discount on all albums. No expiration date.

Talent On Stage

JOHN GARY

COCOANUT GROVE, L.A., Calif.—It seems like every other time we turn around John Gary is opening at the Grove. But then again it seems like only yesterday when we first caught him at the old Crescendo on the Sunset Strip. To note that he has matured as a performer in those five intervening years would not be quite accurate. He was, even then, a guy with long trousers and a warm mellow voice. Engaging, if not spectacular

What he's doing these nights at the Grove is an assimilation. All he's learned from an eternity of one nighters in smoke clogged bistros, his more recent TV experience and months of hard labor in such musical mastodons as "The Student Prince," has been compounded into producing an exceptionally proficient performer.

No longer, for example, must be "announce" his impersonation "shtick" (John Wayne, Walter Brennan, Richard Burton, etc.). Now they flow and blend within the framework of a song. It's all done, seemingly, without effort.

Always musically articulate, added dimension includes several dramatic vignettes ("Danny Boy," "Lonely Town," "West Side Story" medley, "Soliloquy" from "Carousel") which are the highlights of the evening. Phrasing still reminds us of the great Buddy Clark.

A great rhythm singer he ain't. Gary wisely tosses in just a few ("From This Moment On," "How Little We Know," "Time After Time") to help pace the performance. It all works.

John Price conducts the Frankie Ortega band with comedian Sammy Shore offering a show-opening set of quotable comedy lines. It's Gary who's the show-stopper.

Set for two weeks, the joyful news is that Gary's back and the Grove has got him.

SARAH VAUGHAN
HERBIE MANN

CENTRAL PARK, N.Y. — Pop jazz was the feature at the Schaefer Music Festival last Fri. (5) as Sarah Vaughan and Herbie Mann shared the bill.

No matter what the current trends are, there is always a place for a great artist, and although Sarah Vaughan may not have an overabundance of soul, she is endowed with plenty of style. In the second of two shows, Miss Vaughan once again displayed her unique vocal stylings on a well-planned array of material, and even the presence of some loud tourists could not deter the elegant Miss Vaughan. Among the highlights of the set were "Alfie," "Misty" and "The Look Of Love."

Herbie Mann is constantly experimenting with new sounds and new instrumental lineups, the latest of which includes Sonny Sharrock, guitar, Miroslav Vitous, bass, Bruno Carr, drums and Roy Ayers, vibes, and, in its own way, is fully as competent as previous Mann aggregations. Mann's flute work is still excellent, and, unlike many jazz artists, he has a certain stage presence which adds to his appeal. The group worked well together on two tunes from Mann's new Atlantic LP, "Windows Open," and on the Mann standard, "Comin' Home Baby." Especially effective was a Mann-Sharrock duet on Simon & Garfunkel's "Scarborough Fair / Canticle." Chalk up another success for festival producer Ron Delsener.

FOR LOVE OF IVORY—Newest team to join the growing Tetragrammaton label is the Ivory, a trio featuring Christine Christman described by Artie Mogull as "the most exciting girl singer to come along since Gracie Slick and Janis Joplin." At the team's contract signing, shown above, plans were made to release first product from Ivory August 1. At the pacting are (from left) Marvin Deane, Tet's vp and general manager; label president Mogull; Miss Christman; the group's manager Tony Christian; and the remainder of the act: Ken Thomure and Mike McCauley.

5th Dimension To Sing For Chevy

LOS ANGELES—MBA Music, on behalf of the Campbell-Ewald Company, has signed the 5th Dimension to record a series of commercials for Chevrolet. Marc Brown of MBA Music has assigned staff composer J. J. Johnson to act as musical director and coordinator for the campaign and Mike Abene to compose and arrange the tune that will be used. The producer in charge for Campbell-Ewald will be Neil Quinn of New York City who will supervise the entire project.

TOM PAXTON

BITTER END, N.Y.—After a seven-year absence Tom Paxton returned to the Bitter End last week. During those seven years he has gained a solid reputation as a performer and songwriter. He has put together an impressive repertoire of his own material that includes love ballads, character pieces, topical odes, children's songs and other numbers of various kinds. He used to write many of his songs in a folk style, but the bulk of his recent material is in a more contemporary vein.

The night we saw him at the Bitter End, Paxton, accompanying himself on guitar, offered a well-balanced program that included some of his best songs. "The Last Thing On My Mind," one of his most beautiful tunes, is a sad, reflective love ballad. "Bottle Of Wine," is an infectious, buoyant number that, in an arrangement quite different from Paxton's original version, became a Top Ten hit for the Fireballs. "Talking Vietnam Potluck Blues" combines the form of the traditional talking blues with a modern theme. "Victoria Dines Alone" is an effective character piece about a lonely young woman.

Paxton, both as a performer and a songwriter has a solidity that virtually insures him of a successful, life-long career. He has the ability to change his style with the times wtihout losing his identity. He appeals to youth, and yet, though he frequently criticizes the establishment, he does so without taking sides against the older generation as a whole. His songs, both melodically and lyrically, are uncomplicated without being trivial. His tunes stick in the mind, and many of them, as Dave Van Ronk has pointed out, sound, without being imitative, as though you've heard them before—but then you realize that you haven't. Paxton is, in short, an artist of rare gifts.

His most recent recording is his Elektra album, "Morning Again."

ROTARY CONNECTION

ELECTRIC THEATER, CHICAGO—The Electric Theater enjoyed a packed house last Friday night (5) for the return engagement of The Rotary Connection. Group proved a sensation during their recent, first Electric Theater stint and were equally successful the second time around—one measuring stick here being the number of patrons gathered around the stage, in this case almost 100% throughout the forty minute set!

The Rotary Connection came to prominence via their initial Cadet Concept album, which has been a consistent seller and, after seeing them live, we can understand why it made such strides on the national charts.

It is difficult to single out a particular number in their repertoire since everything they performed this evening was well done and extremely well received, however, their standout numbers included "Ruby Tuesday," "Dancing In The Street," "Lady Jane" and "Turn Me On."

Members of The Rotary Connection are Bobby Simms, lead guitar; Tommy Vincent, drums; Mitch Aliotta, bass; Judy Hauff, organ; Minnie Ripperton, vocals; and Sidney Barnes, conga drum and bongos.

CHARLOTTE RUSSE
SMITH BROS.

GASLIGHT CAFE, N.Y.—Judging by their July 4 performance at the Gaslight Cafe in Greenwich Village, Philips' new group, the Charlotte Russe, is an act that bears close watching. The group, which consists of two girls and two guys (all the members sing and leader Stan Blieman plays acoustic guitar), has a sound that is both tasteful and commercial. Their material, the bulk of which is written by Blieman (sometimes with the help of Art Wayne, who produces the group), is fresh and spirited and is brought vividly to life by the frequent use of close harmony. "Anyway Your Mind Blows," the Charlotte Russe's first Philips single, which was penned by Blieman and Wayne, has just been released.

On the bill with the Charlotte Russe were the Smith Bros., who offered some pleasant, folk-styled numbers. One of the duo plays what is best described as a very good guitar in folk-classical style. A young lady whose name we were unable to discover sang a couple of numbers with the Smith Bros., and the three of them got some nice harmony going.

Phil Rose (Cont. from page 51)

Channel, I presume, and whamo!—it climbed up into the American charts.

"I have no idea, I will admit, as to what the special chemistry of that enthusiasm was—but that is one of the things that keeps you on your toes and makes ours an exciting, if sometimes frustrating, business.

One powerful influence in the internationai record market is the presence of U.S. fighting men and women in practically every part of the globe, as Rose points out.

Wraner Brothers-Seven Arts Records, in addition to its busy International Department—or as a part of that action—does a lot of business with those who contact and sell foreign American installation PXs.

"Wherever American servicemen go," Rose says, "they sell American records. Sales spread not only in the camps and bases, but also among the residents and natives of the area.

"Also wherever fighting men go, they tend to carry radios and even in some areas television sets, through which they are exposed to U.S. recordings and artists."

Warner Bros.-Seven Arts Records markets are good in such seemingly unlikely places as Hong Kong, Singapore, Cambodia, Laos, Thailand, the Philippines, and even in war-torn Vietnam.

Rose goes to Europe and the Far East at least twice a year, to Australia at least once a year, and to Canada every few weeks.

Among the best selling American artists around the world are Frank Sinatra, Dean Martin, Trini Lopez and the Everly Brothers.

Rose was born in Montreal in 1926 and was educated at Baron Byng High School and Montreal Technical School where he studied theatrics.

He got into the record business with Maple Leaf Records in Canada, where he became general manager. After working in promotion for Metrodisc, he joined Compo Co., Ltd. for 15 years before coming to Hollywood and Warner Bros.-Seven Arts. He is married, has a daughter, Carrie Ann, eight years old, and lives in Sherman Oaks.

CashBox Country Music Report

CashBox Top Country Albums

1	JOHNNY CASH AT FOLSOM PRISON Johnny Cash (Columbio CS 9639)	5	
2	HONEY 8obby Goldsboro (United Artists) UAL 3642/UAS 6642)	2	
3	FIST CITY Loretta Lynn (Decco DL 4997/74997)	1	
4	BEST OF BUCK OWENS, VOL. 2 (Capitol T/ST 2897)	3	
5	HEY LITTLE ONE Glen Campbell (Copitol ST 2878)	6	
6	MAKE MINE COUNTRY Charlie Pride (RCA Victor LPM 3952/LSP 3952)	10	
7	BY THE TIME I GET TO PHOENIX Glen Campbell (Capitol T/ST 2851)	4	
8	A NEW PLACE IN THE SUN Glen Campbell (Copitol ST 2907)	14	
9	ANOTHER TIME, ANOTHER PLACE Jerry Lee Lewis (Smosh SRS 67104)	15	
10	THE COUNTRY WAY Charley Pride (RCA Victor LPM/LSP 3895)	9	
11	WILD WEEKEND 8ill Anderson (Decca 4998/74998)	11	
12	ROMANTIC WORLD OF EDDY ARNOLD (RCA Victor LPM/LSP 4009)	17	
13	A TOUCH OF SADNESS Jim Reeves (RCA Victor LPM/LSP 3987)	7	
14	LEGEND OF BONNIE & CLYDE Merle Haggard (Capitol T/ST 2912)	8	
15	LORETTA LYNN'S GREATEST HITS (Decca DL 5000/75000	25	
16	IF MY HEART HAD WINDOWS George Jones (Musicor MS 3158)	23	
17	BY THE TIME I GET TO PHOENIX Marty Robbins (Columbia CL 2817/CS 9617)	22	
18	I LOVE CHARLIE BROWN Connie Smith (RCA Victor LPM/LSP 4002)	21	
19	SING ME BACK HOME Merle Haggard (Capitol T/ST 2848)	16	
20	BOTTOM OF THE BOTTLE Porter Wagoner (RCA Victor LPM/LSP 3968)	19	
21	PROMISES, PROMISES Lynn Anderson (Chart CHM/CHS 1004)	18	
22	GENTLE ON MY MIND Glen Campbell (Capitol MT/ST 2809)	24	
23	HERE'S CONWAY TWITTY (Decca DL 4990/DL 7 4990)	13	
24	YOU ARE MY TREASURE Jack Greene (Decca DL 4979/4979)	12	
25	TAKE ME AS I AM Ray Price (Columbia CS 9606)	20	
26	COUNT YOUR BLESSINGS, WOMAN Jon Howord (Decca DL 5012/75012)	30	
27	EVERLOVIN' WORLD OF EDDY ARNOLD (RCA Victor LPM/LSP 3931)	26	
28	WE'LL STICK TOGETHER Kitty Wells & Johnny Wright (Decca DL 5026/75026)	29	
29	NOTHING TAKES THE PLACE OF LOVING YOU Stonewall Jackson (Columbio CL 2869/CS 9669)	28	
30	BODY AND MIND Norma Jean (RCA Victor LPM/LSP 3977)	—	

Third Mountain Dew Talent Hunt Underway

NEW YORK—The 3rd Annual Mountain Dew Country Music Talent Contest is underway at Palisades Park, N.J., under the direction of Smokey Warren.

Open to all non-professional country acts, the contest will run every Monday and Thursday evening, with semi-finals taking place on Aug. 8 and 12. Grand finals will take place at Palisades on Aug. 15 and the winner will be booked into professional engagements with Smokey Warren, Dottie May and the Mountain Dew Boys on WJRZ Radio, on the WWVA Jamboree in Wheeling, at the N.J. State Fair in Trenton, at the Mountain Dew Country Spectacular on Sept. 28 and at the Westchester County Center in White Plains, N.Y. In addition, the winner will receive a custom made Western outfit and a Columbia Masterwors stereo phono-radio combination, in addition to a long list of other prizes, and will also be the subject of a feature story in Country Song Roundup magazine.

Sound Of Bakersfield Bows In Country Mart

BAKERSFIELD—A brand new country music operation, Sound of Bakersfield Enterprises, has made its bow in Bakersfield, Calif., incorporating an affiliated record label, Starview Records.

The first release on the new label, is a guitar instrumental by Gene Moles, titled "Fingerlickin'," has already been cut and is now being pressed by RCA for immediate release.

Anita Shifts

Anita Carter, who has just finished up a tenure with the RCA Victor recording roster, has just taken up residence in the United Artists fold, where she is shown right signing her new contract, while the label's Nashville chief Bob Montgomery (right) and country promotion director Ed Hamilton looks on. The songstress' first recording session is already set, and a release is scheduled for the immediate future.

Opry Returns To Summer Matinee

NASHVILLE—In order to accommodate the overflow crowds pouring into Nashville for the summer Grand Ole Opry season, the Opry is once again programming a matinee show as a warm weather supplement to the regular two-show Saturday schedule.

The matinee performance was introduced last summer when it was found that regular 6:30 and 9:30 shows could not handle the vast flow of tourists who flooded Nashville to visit the Country mainstay. Kicked off on July 6, the two-hour matinee performance will run at 3:00 p.m. and continue through the peak summer season.

Government Cooperation

NEW YORK—Macon, Georgia Mayor (and country and gospel singer) Ronnie Thompson, got a helping hand from a fellow public official. Thompson's new release on Great Records, "Hardin's Jail," a mythical tale, was heard by Mayor James Hardin of Greenville, Tennessee, who, coincidently, had just had his pet project, a new jail, completed.

Hardin, hearing about the record, invited Mayor Thompson to be his guest at open-house ceremonies for the new jail on June 30th. Needless to say, Mayor Thompson accepted, the record was introduced, and it is now a popular request tune in Greenville. Tune is published by Peach Music (SESAC).

CEDARWOOD BASH—BMI president Ed Cramer's recent visit to Music City was taken as cause for socializing by the folks at the Cedarwood publishing house, who hosted a cocktail party for Cramer at the Continental Inn. The blast was also helpful in renewing old friendships, since former lawyer Cramer once represented Cedarwood's interests. Shown in the series of photos above, taken during the party are (top, left to right) Cedarwood president Bill Denny and Cramer; (center, left to right) Cedarwood writer Fred Bruch and promo-publicity director Curley Rhodes and (bottom, left to right) pubbery treasurer Dollie Denny, Cramer, Bruch, attorney Tom Evans.

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CashBox Country Top 50

1	FOLSOM PRISON BLUES (Hila—BMI) Johnny Cash (Columbia-44513)	4
2	D-I-V-O-R-C-E (Tree—BMI) Tammy Wynette (Epic 5-10315)	1
3	THE EASY PART'S OVER (Hall—Clement—BMI) Charlie Pride (RCA Victor 9514)	3
4	WHAT MADE MILWAUKEE FAMOUS (Al Gallico—BMI) Jerrly Lee Lewis (Smosh 2164)	7
5	SWEET ROSIE JONES (Bluebook—BMI) Buck Owens (Capitol 2142)	2
6	IT'S OVER (Honey Comb—ASCAP) Eddy Arnold (RCA Victor 9525)	6
7	I'M GONNA MOVE ON (Page Bay—SESAC) Worner Mock (Decco 3230B)	8
8	HEAVEN SAYS HELLO (Four Star—BMI) Sonny James (Capitol 2155)	11
9	RUN AWAY LITTLE TEARS (Blue Crest—BMI) Cannie Smith (RCA Victar 9513)	9
10	YOU JUST STEPPED IN (From Steppin' Out On Me) (Sure-Fire—BMI) Laretto Lynn (Decco 32332)	14
11	WITH PEN IN HAND (Unart—BMI) Jahnny Dorrell (United Artists 50292)	5
12	AIN'T GOT TIME TO BE UNHAPPY (Al Gallica—BMI) Bab Lumon (Epic 10312)	10
13	LOVE IS IN THE AIR (Wildwaad—BMI) Marty Robbins (Columbia 44509)	12
14	ALREADY IT'S HEAVEN (Al Gollico—BMI) Dovid Houstan (Epic 103BB)	17
15	I WANNA LIVE (Windward Side—BMI) Glen Campbell (Capital 2146)	13
16	THE ENEMY (Windawn—BMI) Jim Ed Brown (RCA Victar 9518)	18
17	I'VE BEEN THERE BEFORE (Gromitto—BMI) Ray Price (Calumbia 44505)	19
18	BORN A FOOL (Jack O'Diomonds—BMI) Freddie Hart (Kapp 910)	20
19	THE IMAGE OF ME (Tree—BMI) Conway Twitty (Decca 32272)	15
20	COUNTRY GIRL (Tree—BMI) Dattie West (RCA Victar 9497)	16
21	I BELIEVE IN LOVE (Ring-A-Ding, Vigilance—BMI) Bonnie Guitor (Dot 17097)	28
22	I STARTED LOVING YOU AGAIN Merle Haggord (Capitol 2123)	24
23	HOW SWEET IT IS Jock Reno (Job 9015)	23
24	I PROMISED YOU THE WORLD (Tree—BMI) Ferlin Husky (Copitol 2154)	21
25	BE PROUD OF YOUR MAN (Forrest Hills—BMI) Porter Wagoner (RCA Victor 9530)	27
26	SOMETHING SPECIAL (Blue Echa—BMI) Mel Tillis (Kopp 905)	29
27	AUTUMN OF MY LIFE (Unart—BMI) Babby Goldsboro (United Artists 50318)	35
28	NIGHT LIFE (Pamper—BMI) Cloude Groy (Decco 321312)	26
29	THE LATE AND GREAT LOVE (Combine—BMI) Hank Snaw (RCA Victor 9253)	30
30	I'M COMING BACK HOME TO STAY (Blue Book—BMI) Buckaraos (Copital 2173)	34
31	TAKE ME ALONG WITH YOU (SPR, Noma—BMI) Van Trevar (Date 1594)	25
32	AS LONG AS I LIVE (Glad, Zanetis—BMI) George Jones (Musicor 1298)	39
33	HONEY (I Miss You Too) (Russell-Carsan—ASCAP) Morgaret Lewis (SSS Int'l 741)	33
34	PHONE CALL TO MAMA (Al Gallica—BMI) Jayce Paul (United Artists 50315)	40
35	DREAMS OF AN EVERYDAY HOUSEWIFE (Cambine—BMI) Glen Campbell (Capital 2224)	44
36	I BELIEVE IN LOVE (Turp Tunes—BMI) Stonewall Jacksan (Calumbio 44501)	37
37	GYPSY KING (Bevis, Kitty Wells—BMI) Kitty Wells (Decca 32343)	43
38	MY BABY WALKED RIGHT OUT ON ME (Party Time—BMI) Wando Jackson (Capital 2151)	32
39	A REAL GOOD WOMAN (Centrol Sangs—BMI) Jean Shepard (Copitol 2180)	42
40	HOW IS SHE (Buckhorn—BMI) Jeonnie Seely (Monument 1075)	48
41	THERE'S A FOOL BORN EVERY MINUTE (Natsan, Port—BMI) Skeeter Davis (RCA Victor 9543)	49
42	CUT THE CORNBREAD, MAMA (Sure-Fire—BMI) Osborne Bros. (Decco 32335)	38
43	JUST BECAUSE I'M A WOMAN (Cambine—BMI) Dally Partan (RCA Victar 954B)	50
44	IT'S MY TIME (Windward—BMI) George Hamiltan IV (RCA Victor 9519)	41
45	I AIN'T GOT NOBODY (M. M. Cole—BMI) Dick Curless (Tower 415)	52
46	LOCK, STOCK & TEARDROPS (Tree—BMI) Diana Trask (Dial 4077)	46
47	JIMMY RODGERS BLUES (Southern—ASCAP) Elton Britt (RCA Victar 9503)	36
48	TELL IT LIKE IT IS Archie Campbell & Lorene Mann (RCA Victar 9549)	51
49	ONLY DADDY THAT'LL WALK THE LINE (Centrol Songs—BMI) Waylan Jennings (RCA Victar 9561)	—
50	I KEEP COMING BACK FOR MORE (Newkeys—BMI) Dove Dudley (Mercury 72818)	—
51	STRANGER IN A STRANGE, STRANGE CITY Webb Pierce (Decco 32339)	
52	RAMONA Billy Walker (Monument 1079)	
53	CHRISTOPHER ROBIN Stonemons (MGM 13945)	
54	THE LOVERS Bill Wilbaurne & Kathy Morrison (United Artists 50310)	
55	BIG GIRLS DON'T CRY Lynn Anderson (Chort 1042)	
56	ON TAP, IN THE CAN, OR IN THE BOTTLE Hank Thampson (Dot 17108)	
57	TIE A TIGER DOWN Sheb Wooley (MGM 13938)	
58	THE STRAIGHT LIFE Sonny Curtis (Viva 630)	
59	HERE'S TO YOU & ME Tex Williams (Baane 1072)	
60	TEXAS TEA Dee Mullins (SSS Int'l 745)	

CashBox Country Reviews

Picks of the Week

FARON YOUNG (Mercury 72827)
I Just Came To Get My Baby (72827) [Tree BMI-Kemp]
Faron Young's followup to his big "She Went A Little Bit Farther" is a hard country deck tabbed "I Just Came To Get My Baby," a thumping item that should see some more good chart action for the Sheriff. Top-notch delivery here by Faron. Flip: "Missing You Was All I Did Today" (3:00) [Court of Kings BMI-Hosea, Matson]

BOBBY LEWIS (United Artists 50327)
From Heaven To Heartache (2:20) [Shelby Singleton BMI-Peters]
The latest bid for chart honors from Bobby Lewis is an appealing ballad called "From Heaven To Heartache." Side gets a fine treatment in Bobby's hands and should get a big reaction form both programmers and fans. Flip: "Only For Me" (2:52) [Greenback BMI-Anderson]

SLIM WHITMAN (Imperial 66311)
Happy Street (2:24) [Shelby Singleton BMI-Peters]
"Rainbows Are Back In Style" brought Slim Whitman up the charts in style, an action which may soon see a repeat as a result of "Happy Street." The light-hearted stand has an appealing flavor that should be the basis of nice sales reports. Flip: "My Heart Is In The Roses" (2:25) [Larry Shayne ASCAP-Tobias, Joseph]

WILMA BURGESS (Decca 32359)
Look At The Laughter (2:35) [4-Star BMI-Senn, Stough]
It's been a while between hits for Wilma Burgess, but the songstress makes a strong bid to regain former status with an excellent vocal workout on "Look At The Laughter." Performance from Wilma is at its usual top form. Flip: "Sweet Promises" (2:21) [Moss Rose BMI-Mills]

JIM NESBITT (Chart 1043)
Clean The Slate In '68 (2:28) [Peach SESAC-Nesbitt]
The revised edition of "Clean The Slate In '68" is rolling off the presses and should prove to be a strong seller for Jim Nesbitt, whose yearly comments (minus '67) have become an institution. Timely political spoof from Nesbitt. Flip: "The Husband Is The Last One To Know" [Peach SESAC-Nesbitt]

ARLENE HARDIN (Columbia 44581)
What Can I Say (2:23) [Blue Echo BMI-Griff]
After scoring nicely with "He's A Good Ole Boy," Arlene Hardin bounces back immediately with a very pleasant piece of material in "What Can I Say." Songstress displays a real good sound in her treatment of this blues ballad and can expect some strong reaction. Flip: "Like You Love Me Now" (2:16) [Tarheel BMI-Milette]

Newcomer Picks

BOBBY BARNETT (Columbia 44589)
Love Me, Love Me (2:30) [Al Gallico BMI-Sutton, Richey]
Bobby Barnett has made noise with past label affiliations and stands a good chance to break out for real with his Columbia debut titled "Love Me, Love Me." Easy-moving stand makes a good choice for both juke boxes and spinners. Flip: "The End Of The Lyin'" (2:28) [Barmour BMI-Lee]

Best Bets

VIRGIL WARNER & SUZI JANE (LHI 1214)
The House Song (3.28) [Petamar ASCAP-Stookey, Bannard] An excellent piece from Virgil Warner and Suzi Jane Hokum, who have had noisemaking duets in the past. Twosome may do real well with this fine, well-produced blueser. Flip: "Let It Be Me" (2:33) [MCA ASCAP-Curtis, Delanoe, Becaud]

CHARLIE WIGGS (Musictown 004)
Paper Wings (2:10) [Peach SESAC-Hood] Pleasant sound of this easy-paced side could help establish both Wiggs and the Misictown label. Deejays may be quick to go with it. Flip: "Pound By Pound" (2:00) [Sue-Mirl ASCAP-Leinweber]

JOHNNY DUNCAN (Columbia 44580)
To My Sorrow (3:03) [Adams-Vee & Abbott BMI-McAlpin] Strong vocal job served up by Johnny Duncan on this one. Blues ballad may prove to be a big consumer attraction. Flip: "I'm In This Town For Good" (2:29) [Natson, Port ASCAP-Evans]

WARREN SMITH (Mercury 72825)
Lie To Me (2:13) [Hall-Clement BMI-Dorman, Gann] Very catchy sound highlights this Warren Smith outing. Bright, bouncy stanza makes for a good programming piece. Flip: "When The Heartaches Get To Me" (2:40) [Combine BMI-Chestnut]

DURWOOD HADDOCK (Monument 1080)
Wait Till I Get My Hands On You (2:25) [Combine BMI-Haddock, Brinson] Good programming material offered here by Durwood Haddock. Light and happy sound is the basis for some good listening. Flip: "I'm Gonna Quit Thinknig" (1:53) [Combine BMI-Haddock]

RAY GRIFF (Dot 17124)
A Ray Of Sunshine (2:15) [Blue Echo BMI-Griff A couple of recent noisemakers may pave the way for hefty action on this latest Ray Griff single. Joyful, hard-moving lid merits a close listen from jocks. Flip: "Baby" (3.04) [Blue Echo BMI-Griff]

CHERYL POOLE (Paula 309)
Three Playing Love (1:54) [Four Star BMI-Crawford] Lots of potential in this sparkling session from Cheryl Poole. Moving ditty may be the one to break her into the big picture. Flip: "I'm Not Your Woman" (2:30) [Su-Ma BMI-Bradshaw]

GEORGE RIDDLE (Blue Valley 304)
It's Your Life (2:30) [Wildnerness BMI-Howard] Lowdown and blues-oriented, this George Riddle stand is a good choice for programmers. May pick up some nice action. Flip: "I Can Drive You From My Mind" (2:00) [Window BMI-Colmus]

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CashBox Country Roundup

About a year ago, we wrote an article dealing with the influx of new names and faces amongst the popular country entertainers, specifically those who had been relatively unknown just a few years ago and who had broken through to gain some sort of chart status with their recordings. The list was an impressive one—many of whose names are now household words among radio and record fans.

Since that article was written, a good many more new names have popped up, which is only to be expected. However, out of the names that have been making a good deal of headway in country music, certain names stick out more than others for the simple reason that these are not newcomers to the music business. Several, in fact, have been giants in the past—but in POP music circles and NOT IN THE COUNTRY MEDIUM.

It's extremely interesting to see a figure the likes of Jerry Lee Lewis, once listed among the ranks of rock superstars, switching to country music—with exceptional results. And to see the status gained in country circles by a Conway Twitty, another former member of the exclusive coterie of rock hitsters, or a Bobby Goldsboro, one more rock giant in former years, who has also met with fantastic response with his recent country entries.

Other ex-rock and ex-pop artists who have shifted to country music include Waylon Jennings, Dolly Parton and Van Trevor, among others, all of whom have also found disk success since their moves.

To see artists of this nature switching from what is perhaps the most popular form of commercial music in the world to an area that apeals to a much smaller segment of the music audience can be a thought-provoking experience. Although the reasons for the moves are probably as varied as the amount of artists who have crossed over the line, the strongest of these is probably based on the stability of the country market as oposed to the impermanence of the rock scene, where a million selling artist today is a "What-happened-to" tomorow.

However, we feel that the main point of interest here is not necessarily the reasons for the shift on the part of the artists, but, rather, the enthusiasm shown by the consumer to these country "newcomers." Each of the artists mentioned has been hard pressed for hits in the pop field, at least in recent times, but each is meeting with a good deal of success as a country artist—and some, as we mentioned before, have seen overwhelming response to their country records.

It wasn't long ago that many of the young country artists, with huge twin-market records, would decide that they were "pop" artists, and would turn complete attention toward that field. It's no secret that each new defection into the pop area caused a good deal of concern among thinking country enthusiasts, who realized that country music was losing a good deal of its future to the lure of the bigger record sales.

Now, however, it appears that a few veterans of the big sales have become disenchanted with the fickleness of the pop buyer and are swinging into the more secure country picture. And it behooves us, with our involvement in this form of music, to encourage this type of immigration to an even greater degree—and to welcome the immigrants with open arms.

* * *

The Stonemans have returned to work following the death of Pop Stoneman, the elder statesman of country music, with sister Patsy joining the ensemble on what looks like a permanent basis. Patsy, long steeped in the traditional music showcased by the late Pop Stoneman, has done extensive personal appearances in the Virginia-Maryland-Washington area and has appeared numerous times on the Stonemans syndicated TVer, emanating from Nashville. The crew is now getting set to shuffle off to California where they will put in appearances at Disneyland and the Glen Campbell-Smothers Brothers Summer Show.

WHERE'S CHARLIE? — He's in Bakersfield, or at least Charlie Pride was when this photo taken, taking part in a recent highly successful KUZZ spectacular there. Shown backstage talking over the performance are (left to right) KUZZ deejay Mike Tyra, Charlie, Buck Owens Enterprises general manager Dorothy Owens and KUZZ general manager Joe Thompson.

* * *

John Mazer informs us that he has just resigned his post with WRCP-Philadelphia (effective July 12), and will announce his new affiliation and plans shortly. . . . WGUN-Atlanta will celebrate its 21st birthday with country music extravaganza, to be broadcast 'live' from Lakewood Amusement Park on Aug. 3. The show will feature **Roy Acuff & the Smokey Mountain, Jim Ed Brown, Don Bowman, David Rogers, Dick Miles, Duane Dee, Lawanda Lindsey** and **Lorene Mann**. . . . **Don Boyles**, formerly of KOME, has been appointed general manager of KCNW-Tulsa, which is now changing its format to a modern country sound.

GENTLE ON THEIR MINDS—Glen Campbell, who found his place in the sun as one of the hottest country acts on the contemporary scene, finds that popularity leads to glowing tributes. In the top photo, Glen accepts a scroll KBER-San Antonio owner "Bam" Banford (left) making him an official ambassador of Hemisfair '68, while promoter Billy Deaton expresses his approval. Pictured in a somewhat more relaxed attitude below, Glen (second from right) shares the fotog's lens with Don Grierson, Howard Lane and "Smothers Brothers Show" producer Bill Thompson. Lane, who has copped numerous awards racing in speed boat meets on the West Coast, has turned into a promotion man of sorts, painting the sides of his speed boat with the title of Glen's new album, "A Place In The Sun," complete with the Capitol logo and pictures of the LP itself. The latter photo was taken during a break in the taping of Campbell's summer TV show.

CashBox Country LP Reviews

HEAVEN SAYS HELLO—Sonny James—Capitol ST 2937

As his latest hit single, "Heaven Says Hello," continues to bullet up the charts, Sonny James swiftly follows through with an LP titled after that single. As is usual in Sonny's case, the package represents a well-chosen assortment of material, including both standards and newer tracks. Listeners should dig the easy styling of "She Thinks I Still Care" and the high-spirited "Love Is A Happy Song."

AIN'T GOT TIME TO BE UNHAPPY—Bob Luman—Epic BN 26393

Bob Luman's initial Epic single, his first hit in quite some time, "Ain't Got Time To Be Unhappy," prompts a quick followup LP from the songster. Packed mostly with standard hit titles, such as "Almost Persuaded," "Release Me," and "Memphis," the grooves also include a revamping of Luman's own past monster, "Let's Think About Livin'," which should make it an attractive piece for buyers.

THE BIG COUNTRY — Various Artists — Mercury SRP 2 605

As part of its Big Country push for the month of July, Mercury has compiled a package of country hits which should make a big splash among consumers looking for something extra. A long list of top name artists are featured here with their original hits, including Roger Miller with "Dang Me," Dave Dudley with "Six Days On The Road," Flatt & Scruggs doing their "Foggy Mountain Breakdown" and Faron Young with "Unmitigated Call," to name a few.

WILL YOU VISIT ME ON SUNDAYS — Charlie Louvin—Capital ST 2958

A pair of recent Charlie Louvin chart singles highlights this brand new Capitol album. "Will You Visit Me On Sundays," the songster's most recent sales piece, and "The Only Way Out (Is To Walk Over Me," lead off a list of appealing choices, which also includes "Honey" and "The Proof Is In The Kissing." Set makes a nice addition to the songster's well-rounded catalog.

A LIVING LEGEND—Roy Acuff — Hickory LPM/LPS 145

Aptly titled, this Hickory release by Country Hall-Of-Famer Roy Acuff is definitely a piece for collectors. Thirty years of singing country music is manifested herein, where the material seems to sum up just a few of these. Tunes the likes of "House Of The Rising Sun," "That Silver Haired Daddy" and "Easy Rocking Chair" are handled in true Acuff style and should be appreciated by a good many fans.

A RAY OF SUNSHINE — Ray Griff — Dot 25868

Ray Griff's LP debut marks him as an artist worth watching. With emphasis on his two recent single noisemakers, "The Sugar From My Candy," and "Your Lily White Hands," the package is also sparked with a well-chosen selection of ballads and uptempo material, among which are such delectable tidbits as "Baby" and "I Wanna Live." Set should go a long way in establishing the songster.

Cash Box

INTERNATIONAL SECTION

July 20, 1968

Photos by Erwin Schneider & Hansi Hoffman

Happiness is hitsville, and the three happy people pictured here have reason to celebrate as Metronome records lovely singing ace Siw Malmkvist won the German Pop Music Festival for the second time. Left of Siw is her A&R man Gunter Henne who produces Siw through his Toledo Music Productions with Peter Meisel and on Siw's right is the composer-lyricist Hans Blum, who turned in the winning entry, "Harlekin." Hans is also a repeat winner of the coveted event. The fest took place in Berlin, Germany on July 4, and represents the official contest of the German record business.

CashBox Great Britain

Robert Stigwood has re-organized his music publishing set-up. Saharet Music, a new company, will handle all material apart from Bee Gees copyrights published by Abigail Music and Cream copyrights which go through Dratleaf Music. Marmalade Music is being formed in conjunction with Giorgio Gomelsky's Paragon Publicity to look after the work of Paragon writers including Brian Auger and Julie Driscoll. Andrew Heath from Planetary-Nom has been named Professional Manager for the group in succession to Peter Knight, Jr., who is joining Polydor as A&R Controller. On the international front Stigwood has set up offices in Los Angeles under the Stigwood Fitzpatrick banner and has opened Casserole Music in New York.

CBS Records is launching its Heritage series of LPs on August 15th. The albums will feature Scottish and Irish music and song, and the first release consists of four albums—three Scottish and one Irish. They are "My Scotland" by Bill McCue; "Calling You Again To Bonnie Scotland" by Don Gordon; "The Lovely Lass Of Inverness" by Roddy McNeil and "Forty Shades Of Green" by John McNally. CBS plans Heritage releases on a monthly basis.

A busy time ahead for Julie Driscoll and Brian Auger and the Trinity with dates booked in France, Italy, Spain and Switzerland. Having achieved recognition in France via "Save Me" earlier this year, "Jools" and "Auge" are reaping the benefits of their current hit "This Wheel's On Fire" issued on the Marmalade label and published by Feldman. The label has its own identification on the continent with the exception of Italy (Ricordi) and Germany (Polydor). In the U.K. Marmalade is distributed by Polydor. In the States releases are made on the Atco label, and in September Brian Auger's solo album "Definitely What" will have simultaneous release date in the U.K. and U.S.A.

Folk singer Martin Carthy claims he adapted and rewrote "Scarborough Fair" in 1959 and included it in an album. He alleges he played it to Paul Simon originally and Carthy's publishers (Sparta Music) are considering an injunction against the use of the number in the movie "The Graduate" pending their claim being tested in court.

The Appeal Court ordered the Kinks to pay their former manager Larry Page ten per cent of their earnings between June and September, 1965, an estimated £1,500. Page was appealing against a High Court refusal to his claim of £6,000 loss of earnings when the Kinks fired him on the grounds he was neglecting them in favor of Sonny and Cher. Appeal judge Lord Justice Salmon called the Kinks "a group of highly temperamental, jealous and spoiled adolescents" in his judgment.

Martin Humphries has joined CBS Records exploitation staff from Dick James Music. Richard Vernon of CBS will now concentrate exclusively on the promotion of Blue Horizon product distributed by CBS which is recorded by his brother Mike. Their biggest success has been via the "Fleetwood Mac" album which is still hitting the Top Ten album charts alongside "Forty Blue Fingers" by the Chicken Shack.

The nude scenes in the London production of the hippie musical "Hair" seem likely to be cut following objections from the Lord Chamberlain's censorship office. Director Tom O'Horgan has been having discussions in the hope of averting a total ban on the scene.

Sandie Shaw has been signed for a BBC TV series in the fall joining Petula Clark, Cilla Black and Lulu in the ranks of British girl singers accorded series of their own. "Top Of The Pops" is to continue its marathon four-year run and Val Doonican returns with a 13-week series. American-born folk singer Julie Felix has landed another BBC 2 series and Louis Armstrong will star in a one-shot spectacular.

Colin Berlin has exited Acuff-Rose's agency to form his own organization taking Tom Jones and Englebert Humperdinck to open the books. Gerry Maxin from Fosters Agency succeeds him at Acuff-Rose.

The Equals have finally made the No. 1 position with "Baby Come Back." Issued on the President label and published by Kassner the disk sold in huge quantities all over the continent but failed to take off in Britain. Now 14 months later after being plugged continuously tenacity has paid off with a resounding No. 1 hit.

The Seekers last appearance as a group was televised by BBC last week (July 8th). The Australian-born group came to Britain in 1964 and found immediate disk success via such hits as "I'll Never Find Another You," "A World Of Our Own," "The Carnival Is Over" and "Georgy Girl." In Britain their disks were issued on the Columbia label and in the States on Capitol where they were also extremely popular. Now they have disbanded and, with the exception of Keith Potger, are returning to Australia to pursue separate careers.

Quickies: Congratulations to Cliff Richard on being awarded a Gold Disk for million world sales of "Congratulations" . . . David Essex has been signed by agent Leslie Grade and has switched labels from MCA to Pye where he will be recorded by Tony Macaulay who is writing a song for him . . . Jacques Levy, associated for many years with Oriole and CBS Records, joins Major Minor Records where he plans the opening of a recording studio.

Great Britain's Best Sellers

This Week	Last Week	Weeks On Chart	
1	3	5	*Baby Come Back—The Equals (President) Kassner
2	6	4	Son Of Hickory Holler's Tramp—O. C. Smith (CBS) Burlington
3	1	7	*Jumping Jack Flash—Rolling Stones (Decca) Mirage
4	2	5	*Hurdy Gurdy Man—Donovan (Pye) Donovan
5	7	7	I Pretend—Des O'Connor (Columbia) Edwin H. Morris
6	8	3	*My Name Is Jack—Manfred Mann (Fontana) Feldman
7	5	6	*Blue Eyes—Don Partridge (Columbia) Essex
8	4	10	Young Girl—Union Gap (CBS) Mecolico
9	—	1	Yesterday Has Gone—Cupid's Inspiration (News) Franklin Boyd
10	14	2	Yummy Yummy Yummy—Ohio Express (Pye) T.M. Music
11	10	4	Lovin' Things—Marmalade (CBS) Gallico
12	—	1	Mony Mony—Tommy James & Shondells (Major Minor) Planetary-Nom
13	9	8	This Wheel's On Fire—Julie Driscoll (Marmalade) Feldman
14	20	2	MacArthur Park—Richard Harris (RCA) Carlin
15	18	2	*Hush . . . Not A Word To Mary—John Rowles (MCA) Intune
16	11	10	Honey—Bobby Goldsboro (U.A.) United Artists
17	—	1	One More Dance—Esther & Abi Ofarim (Philips) Sparta
18	12	7	Do You Know the Way To San Jose—Dionne Warwick (Pye) Blue Seas
19	—	1	*Boy—Lulu (Columbia) Meteor
20	—	1	D. W. Washburn—Monkees (RCA) Screen Gems

*Local copyrights

CashBox Brazil

This was a very important week where international attractions are concerned with two of the highly successful imported acts presented here after the very successful tour of Sergio Mendes & Brasil '66 we referred to in our last column.

First, the U.S. vocal-instrumental group The Happenings arrived in Brazil for a one week tour and since their first presentation at TV-TUPI, Channel 4 of São Paulo, they absolutely conquered the audiences and all the talk of the town was about them. Their very good vocalization, the comedy act included in the way of impersonations and the quality of the team's interpretations were duly appreciated by the Brazilian public which attended all their shows with interest, curiosity and delight. Dave Libert, Bob Miranda, Tom Giuliano, Bernie Laporta and the group's new young drummer Lennie Conforto gave a show of professionalism and quality which won for them the general appreciation from critics and public. The group was presented in Rio and São Paulo, in the most important night-clubs, private clubs and on TV TUPI (in Rio, Channel 6)—in this latest show, they were emceed by teen idol Roberto Carlos (CBS) who confessed to be a great admirer of the boys. Their return to Brazil next year is already being talked about. The group was pacted by Waldomiro Saad and their personal manager Al De Martino was on hand for the details, in behalf of the William Morris Agency of New York.

The second great attraction was international chantress Catarina Valente, who made two TV appearances in São Paulo and one in Rio de Janeiro, brought by Marcos Lazaro for TV-Record, Channel 7 of S. P. The stage versatility, great range of voice and charm of the Italian-German lark also conquered the public from Brazil. Besides singing old and new favorite numbers, Caterina showed her great versatility, by dancing, impersonating, juggling, and playing instruments. Her own orchestra (also composed of musicians from all over the world, including her brother) accompanied her performance and once again, Brazilians had an important subject for the following week, as far as the artistic international activity of the country is concerned.

Presently, another French-instrumental group is visiting this country and appearing in several club acts: Le Groupe F. The group just cut a "single" for the Chantecler label in São Paulo, with "La Cancion Del Astronauta" b/w "Whisky," to be officially released in the following days. The first number, penned by Gilbert and Cedres (guitar and drums respectively for the group) is a protest song sung in Spanish, while the flip is a rock 'n roll song in French, and penned by two other components of the Groupe F, named Faborini (guitar) and L. Black (organist).

Antonio Carlos "Tom Jobim just cut a number composed by Chico Buarque de Hollanda's "Bom Tempo" for the new Codil label.

Last week was the opening of the show being sponsored by one of the important industrial companies of this country, which will travel through Brazil, going then to Italy and other European countries. As we mentioned before, this show is starred by the very talented and versatile show-woman, chantress Eliana Pittman, who will interpret some of the top hits of today. In the same show the participation of chanters-composers from Bahia Gilberto Gil and Caetano Veloso (both Philips' artists), will give the show the new "tropicalism" atmosphere.

Talking about Eliana Pittman, she is soon launching her album, with some of the songs recently featured in her live appearance at the famous "Copacabana Palace," for the Mocambo-Rozenblit label. In the meantime, her father Booker Pittman, with whom she started her artistic career in this country, will be interviewed for the "Museum of Art and Sound" in Rio de Janeiro, becoming a part of the history of music in this country—Booker was born in the United States, but dedicated a great part of his artistic life to Brazil, where Eliana was born and raised.

While TV Globo is making all preparations for the "Third International Festival of Popular Song," to be held in Rio de Janeiro and TV Record is also preparing the beginning of their own local Festival, to be held soon in São Paulo; another TV station, TV Excelsior, just started its own national festival, with participation from several states in this country. The first presentation took place already and some of the top composers are having their entries interpreted by artists of that company's cast. It seems that, this year, things will be even more confusing where the Festival movement in this country is concerned.

Germany Record Mfr's Sales

This Week	Last Week	Weeks On Chart	
1	2	7	*Du sollst nicht weinen (You shouldn't cry)—Heintje—Ariola—Edition Maxim
2	1	18	Mama—Heintje—Ariola—Hans Sikorski Music
3	—	1	Wunderbar ist die Welt (What a wonderful world)—Roy Black—Polydor—Chappell Music/August Seith
4	7	5	Jumpin' Jack Flash—The Rolling Stones—Decca—Hans Gerig Music
5	—	1	*Don Diri Don—Freddy—Polydor—Aberbach Music
6	—	1	*Flower Power Kleid (Flower Power Dress)—Wencke Myhre—Polydor—Edition Intro/P. Meisel
7	—	1	*Mademoiselle Angelique—Manuela — Telefunken — Edition Intro/P. Meisel
8	—	1	*Das ist Musik fuer mich (That's music for me)—Peggy March—RCA Victor—Alfred Schacht Music
9	3	13	Delilah—Tom Jones—Decca—Francis Day & Hunter
10	4	13	Delilah—Peter Alexander—Ariola—Francis Day & Hunter

*Original German Copyright

Great Britain's Top Ten LP's

1 Ogden's Nut Gone Flake—Small Faces (Immediate)
2 This Is Soul—Various (Atlantic)
3 Love Andy—Andy Williams (CBS)
4 Dock Of The Bay—Otis Redding (Stax)
5 Sound Of Music — Soundtrack (RCA)
6 Scott 2—Scott Walker (Philips)
7 John Wesley Harding—Bob Dylan (CBS)
8 Open — Julie Driscoll & Brian Auger Trinity (Marmalade)
9 Fleetwood Mac — Fleetwood Mac (Blue Horizon)
10 Smash Hits — Jimi Hendrix (Track)

Stigwood Buys Into Rik Gunnell Mgmt

LONDON—The Robert Stigwood Organisation has formed a new company called Rik Gunnell Management Ltd. through a $275,000 interest in the company. In partnership with Rik and John Gunnell, will handle the agency and management affairs of Long John Baldry, Cliff Bennett, Georgie Fame, Chris Farlowe, Fleetwood Mac, John Mayall, the Paper Dolls, Alan Price, P. J. Proby and Geno Washington.

The new Gunnell company will operate independently of the Robert Stigwood Organisation and will be under the direction of Rik and John Gunnell who will be joint managing directors. The company will be administered by the Robert Stigwood Organisation and Stigwood will be Chairman, David Shaw financial director, and Robert Masters—a Robert Stigwood director — will also join the board. Rik Gunnell Management Ltd. will now share the Stigwood/A.L.S. International facilities including their oranches in America, Germany, France and Australia.

Wilmot Heads Columbia Of Canada

Fred Wilmot

NEW YORK—Fred Wilmot has been appointed vice president and managing director of Columbia Records of Canada, Lt., according to Harvey Schein, president of CBS International.

Wilmot replaces Robert R. Pampe, who retired last week, upon reaching age sixty-five. A native of Bridgeport, Connecticut, Wilmot joined the Columbia Records in 1953 as district sales manager for the midwest.

In 1958, he was transferred to Canada and was appointed director of sales and distribution. In 1964, he was promoted to the position of vice president of sales and manufacturing, which position he held until his present appointment.

Tetra To Polydor In England, Deutsche Gramm. For Europe Area

LONDON — Tetragrammaton product will be distributed by Polydor Records in the U.K. and Deutsche Grammophon in Germany for the rest of the continent. The company's president Artie Mogull is currently in Germany finalising the deal and expects to be in London to sign on the dotted line later this month. The company's first release in the U.K. by The Deep Purple is currently on release via EMI.

Carol Peters Heads Tetra In England

HOLLYWOOD — Carol Peters has been named to head the London office of Tetragrammaton Records, according to Mogull.

Formerly assistant to Don Hall, vice-president of Ampex Stereo Tapes, she will coordinate music publishing and record functions in Europe for Tetragrammaton through their licensees. She will travel throughout Europe looking for songs, artists and masters for the record company and its publishing arms, Manger, Ganja, Royham and Peyotl Music.

While at Ampex, her primary duties were as product manager of Ampex Stereo Tapes, in charge of a group of labels which included Motown, A & M, Elektra and others. She selected product for release, worked out sales promotions and also served to assist in negotiation of all contracts. Miss Peters was also in charge of distributor relations and statistical functions as well.

Tetragrammaton is a division of The Campbell, Silver, Cosby Corp.

Deep Purple LP

Tetra is releasing on July 19, an album by a new English group, Deep Purple. Set, named after the group, follows a singles release, "Hush" and "One More Rainy Day." Tetra has rights to the team in the U.S., Canada and Japan. EMI has other territories.

Cyril Simons To Universal Board

LONDON—Cyril Simons, managing director of Leeds Music London, has been elected to the Board of Directors of Universal Pictures Limited. Jay Kanter, production head of the company, made the announcement.

Simons grew up in the business. He started as an office boy at the age of 14 with the Peter Meurice music company.

Following six year's service in the war with the RAF, Simons joined Southern Music's professional department. In 1950 he was signed by Sal Chiantia and joined Leeds Music, where he began the Pickwick Music Company. After three years, he was made managing director of Leeds, and was given a new contract with the company after Leeds was taken over by MCA as an independent operating subsidiary.

Other members of the board of directors are Jay Kanter, Marshall Wortman, William Hill, Brian Brolly and Neville Jackson.

Malmkvist Wins German Pop Fest For The 2nd Time, A Big First

Metronome Records star Siw Malmkvist from Sweden became the first artist to ever win the German Pop Music Contest two times. The petite Miss upset the experts and beat out the favorites as she eased out a victory by three points over the second place winner, Dorthe. The composer, Hans Blum, who was also a winner in 1966 took top honors with Christain Bruhn and Georg Buschor, who had teamed up as the winning composer team in 1962 and 1964 taking both 2nd and 3rd place.

1.5 Million Sales

The festival held in Berlin for the first time, was a tremendous success and will probably lead to the sale of well over 1.5 million records as the music trade is fairly much in agreement that the songs in this year's event were highly commercial for this market. Publishing wise, the winner was Peter Meisel's Intro Publishing Co. which had the first 5 songs in the contest in their possession. The Hansa group, with Peter and Thomas Meisel and producer Gunter Henne also produced 3 of the top 12 entries including the winner "Harlekin", the 4th place entry done by Anna-Lena and the 5th place tie done by Rex Gildo.

Fests' History

The German festivals have quite a history. The start of the song festival idea came, strangely enough, from Radio Luxemburg who did its own version of a festival in 1959, 1960 and 1961. The German music branch then decided to do it on their own and started in 1961 with the first official "German Pop Festival" which was won by Alfred Hause and his Tango Orchestra although the 'infra-test" and the audience had picked two other songs. The 10 radio stations gave votes to Hause and that was enough for victory. The festival then decided never to have another instrumental winner and as of 1962, only vocal records were allowed in the contest. 1962 was the first "big business" year for the event as the popular Conny Froboess won the contest with the song "Two Small Italians (Zwei kleine Italiener) from the new composing team of Christian Bruhn and Georg Buschor. The song went on to sell close to a million records and was a smash hit all over the country.

Other songs from the festival were also best sellers, and the festival was "here to stay". 1963 saw young miss Gitte walk away with the first prize and her song "I Want to Marry a Cowboy" (Ich will 'nen Cowboy als Mann) written by publisher Rudi Von Der Dovenmuehle and A&R man Nils Nobach. Both the winners from 1962 and 1963 were on Electrola label with the 1961 winner appearing on Polydor. 1964 was a repeat victory year for the Bruhn-Buschor team with Siw Malmkvist taking the honors for Metronome Records with her song "Liebeskummer lohnt sich nicht" which also sold close to the million mark and established Miss Malmkvist as a major artist in Germany. 1965 was the breakthrough year for pretty miss Peggy March from RCA Victor and the song written by Gerig music director Heinz Korn. 1966 was the year for another new artist Wencke Myhre from Norway on the Polydor label with the winning song written by Hans Blum and lyrics by Werner Raschek. In 1967, no festival was held and this year saw a repeat victory for Hans Blum who composed and Siw Malmkvists who warbled.

How Fest Works

The festival is billed as a festival of the composers. Germany's top writers submitted about 500 demonstration records with each containing a song. The entry fee was $25 per song. Four major juries, one composed

(Continued on page 67)

WINNERS OF GERMAN POP MUSIC CONTEST—1968

NUMBER	TITLE	ARTIST	RADIO-TV	HALL	INFRATEST	FINAL
1.	Harlekin	Siw Malmkvist	55	30	22	107
2.	Waerst du doch in Dusseldorf geblieben. (If you had only stayed in Dusseldorf)	Metronome Records Dorthe Phonogram Records	55	25	24	104
3.	Computer Nr. 3	France Gall Teldec Records	42	14	31	87
4.	Alle Blumen Wollen Bluehen (All Flowers Want to Bloom)	Anna-Lena Metronome Records	7	49	26	82
5. TIE	99.9 Prozent	Graham Bonney Electrola Records	29	22	25	76
5.	Wer das Verbietet (He Who Forbids That)	Rex Gildo Ariola Records	13	38	25	76
6.	Lieber mal Weinen im Glueck (Better to Cry from Happiness)	Renate Kern Polydor Records	32	9	28	69
7.	Schade um die Traenen (It's a Shame for the Tears)	Inga Teldec Records	26	5	25	56
8.	Lieber Maler, Male Mir (Dear Artist, Paint Me)	Gus Backus Polydor Records	21	7	23	51
9.	Wir Sagen Ja zu der Liebe (We Say Yes to Love)	Howard Carpendale Electrola Records	6	15	26	47
10.	Denk' an Morger. (Think of Tomorrow)	Marc Bertrand Liberty Records	6	14	24	44
11.	Der Mond vom Fudjijama (The Moon of Fudjiyama)	Jacqueline Boyer Cornet Records	6	8	21	35

SIW's DONE IT AGAIN!

THANKS HANS BLUM FOR MAKING

SIW MALMKVIST

A Consistent Winner

1965/3rd PLACE

1962/2nd PLACE

1964/1st PLACE

1968/1st PLACE

METRONOME RECORDS

EUROPE'S SWINGING INDIE LABEL

1—2—3

INTRO MUSIC DOES THE HAT TRICK!

WINNER

"HARLEKIN"

Thanks Mr. Composer

HANS BLUM

&

Miss Personality

SIW MALMKVIST

Thanks To
Germany's Number One Hit Team

CHRISTIAN BRUHN
&
GEORG BUSCHOR
for

2nd

DORTHE

"Warst Du Doch In Dusseldorf Geblieben"

3rd

FRANCE GALL

"Computer NR 3"

DON'T STOP THERE

4th / ANNA LENA / "ALLE BLUMEN WOLLEN BLUHEN"
5th / GRAHAM BUNNEY / "99.9 PROZENT"
9th / HOWARD CARPENDALE / "WIR SAGEN JA ZU DER LIEBE"
6 of 12 FINALIST SONGS PUBLISHED BY INTRO MUSIC
3 of 12 FINALIST SONGS PRODUCED BY HANSA PRODUCTIONS
IT'S NEVER BEEN DONE BEFORE — DON'T ASK US TO DO IT AGAIN! . . . WHEW! . . .

INTRO MUSIC PUBLISHING/HANSA RECORDS

(Peter & Thomas Meisel)

WITTELSBACHER STR. 18 BERLIN, GERMANY — TEL: 8814057

Cash Box France

In spite of the recent crisis here, **Jacques Souplet** and **Jac-Hebey** are organizing the ninth "Festival International de Jazz d'Antibes—Juan Les Pins." **Count Basie** and his band and **Mahalia Jackson** will be the lead artists of the event which will take place the latter part of July.

Leon Cabat, before jetting to Hawaii to attend the Warner Bros. convention, announced the creation of two new Vogue branches in Italy and the Netherlands.

Henri Marchal, who manages Sunny Music, finalized contracts with British publishing company Filmusic which gives him exclusive rights of this catalog for France. Sunny Music will also represent Medalion Music.

CBS released a new Gemini by **Bob Dylan** entitled "Mixed Up Confusion" which has been impatiently awaited by DJ's here. The firm has the highest of expectations for this record as well as for **Donovan's** new "Hurdy Gurdy Man."

CashBox Australia

Australian Record Company, Limited, the Australian wing of the giant American Columbia/CBS label, achieved a net profit of (Aust) $326,000 in the latest twelve month period for which their report is available. This profit is a nice lift over the previous corresponding period when the figure were (Aust) $273,000. Australian Record Company also handles, Warner Bros., Reprise, Hickory, Kapp, Chess, along with the low-priced Harmony and Fiesta labels. They also operate the Australian Record Club which is reportedly one of the most successful club operations in this country.

Nice to see that the Australian-produced single "Love Machine" by the group called The **Pastoral Symphony** has received good trade press reviews in England. The record is still rapidly climbing the charts here on a national basis. It is released here on the Festival label and the English release is on President.

A new record label has arrived on the local scene. It is known as Natec and is a product of Natec Sound Studios based in Sidney. Natec have arranged a national promotion and distribution deal with RCA of Australia. First single from Natec features a group called the **Magnificent Males** with "Mood Matcher" c/w "Are You Getting Any Love."

English arrival **Jimmy Stewart** has formed an independent record production unit known as Sweet-Peach Production. In association with **Jimmy** are **Denis Whitburn** and **Graham Webb**. The outfit is currently preparing leasing arrangements with record companies. **Jimmy Stewart** has also formed Target Music which will operate in conjunction with the Leeds Music group headed by **Jack Argent**.

Australian Record Company is offering a special deal to record retailers all this month on their vast range of soundtrack and Broadway cast albums. For the month of July only, there will be a 10% discount on all orders of 25 or more from the range of 46 albums available in the soundtrack and original cast groupings.

Sometime back when Australian aboriginal boxer **Lionel Rose** won the World Bantam Weight title, Philips Records jumped on the bandwagon and released a single called "The Ballad Of Lionel Rose" by **Rim D. Paul**. The rrecord scored impressive sales on a regional basis, and now that **Rose** has successfully retained his title at a fight in Tokyo, the record is coming in for all kinds of air-play again. I looks as though Philips can expect a "revival" each time **Rose** wins a fight!

News of the breaking-up of the **Seekers** came as a complete surprise to most Australians. It seems that by the time this column gets into print, at least three members of the group, **Judith Durham, Athol Guy** and **Bruce Woodley**, could be back home in Melbourne.

Phonogram Records have issued a new catalog for their Verve material. The catalog is tagged "The '68 Sounds Of New Verve" and covers albums from the **Mothers Of Invention** through to **Phyllis Diller**.

One of our top local groups ith the six man unit called the **Twilights**. One of the six is a fella named **Terry Britten**, a very promising young songwriter. So promising, in fact that **Cliff Richard** has recorded three of **Terry's** songs; namely, "Always," "What A Silly Thing To Do," and "Mr Knife." The first two titles constitute the current single release in Australia for the **Twilights**. The fact that **Cliff Richard** has recorded the songs is great news in general for Australian composers, and in particular to **Terry Britten**.

Among the new hit American singles issued here recently through the Festival group are "People Sure Act Funny" by **Arthur Conley**, "The Eyes Of A New York Woman" by **B. J. Thomas**, "Classical Gas" with the **Midnight String Quartet**, "Alice Long" with **Tommy Boyce & Bobby Hart**, and "Baby You Come Rollin' Across My Mind" from the **Peppermint Trolley Company**.

Australia's Best Sellers

This Week	Last Week	Weeks On Chart	
1	1	6	**This Guy's In Love With You** (Herb Alpert—A&M) Belinda Music.
2	2	5	**Mrs. Robinson** (Simon & Garfunkel—CBS) Essex Music
3	4	3	**Jumpin' Jack Flash** (Rolling Stones—Decca) Essex Music.
4	9	2	**Angel Of The Morning** (Merrillee Rush—Stateside) April Music.
5	5	5	**The Good, Bad & Ugly** (Hugo Montenegro—RCA) Tu-Con Music.
6	3	8	**The Unicorn** (Irish Rovers—Festival) Essex Music.
7	7	4	**If I Were A Carpenter** (Four Tops-T/Motown) J. Albert & Son.
8	—	1	**The Orange & The Green** (Irish Rovers—Festival) Essex Music.
9	—	1	**MacArthur Park** (Richard Harris—RCA)
10	—	1	**Lady Willpower** (Union Gap—CBS) Crown Music.

Brazil's Best Sellers (Rio de Janeiro)

This Week	Last Week	
1	3	*Segura Este Samba/Ogunhé (Euterpe) Oswaldo Nunes/Equipe; Nalva Aguiar/Chantecler
2	1	*Viola Enluarada (n.p.) Marcos Valle & Milton Nascimento/Odeon; Marisa Rossi/Codil; Eliana Pittman/Mocambo-Roz. Jair Rodrigues, Os Cariocas , Elis Regina/Philips; Brigitte/Continental
3	4	San Francisco (Vitale) Scott McKenzie/CBS
4	—	*A Pobreza (Mundo Musical) Leno/CBS
5	5	*Parabens Querida (Euterpe) Robert Livi/CBS
6	—	Love Is Blue/L'Amour Est Bleu (Vitale) Paul Mauriat/Philips-CBD; Frank Pourcel/Odeon; George Lupin/Continental
7	16	*Bom Tempo (Arlequim) Chico Buarque de Hollanda/RGE
8	11	*Se Voce Voltar (n.p.) Paulo Sergio/Caravelle
9	10	*Voce Não Serve Para Ser . . . (RCA) Cleide Alves(RCA Victor
10	—	*Me Casava Com Ela (Vitale) José Ribeiro/Copacabana

Brazil's Top 10 LP's

1	6	*Paulo Sergio—Paulo Sérgio/Caravelle
2	2	*Em Ritmo De Aventura—Roberto Carlos/CBS
3	4	Look Around—Sérgio Mendes & Brazil 66/A&M-Fermata
4	1	*Chico Buarque, Vol. 3—Chico Buarque de Hollanda/RGE
5	7	*O Sucesso E O Astro—Agnaldo Timóteo/Odeon
6	—	*I Bienal Do Samba—Several Brazilian Artists/Philips-CBD
7	3	*Elza, Miltinho & Samba—Elza Soares & Miltinho/Odeon
8	9	*Alegria Alegria—Wilson Simonal/Odeon
9	—	Whisky A Gogo Revisited—Johnny Rivers/RCA Victor
10	—	*Dedicatoria—Altemar Dutra/Odeon

Mexico's Best Sellers

1 **Muchachita (Young Girl)**—Union Gap (CBS)—Los Belmonts (Orfeon)
2 **El Amor Es Triste (Love is blue)**—Paul Mauriat (Philips)—Paul Mauriat and The Pop Singers (Philips)—Al Martino (Capitol)—Karina (Gamma)—Matile (Tizoc)—Claudine Longet (Tizoc)—Los Fresnos (Peerless)—Aldo Rizzardi (Peerless)
3 **Reconciliacion**—Hermanitas Núñez (Orfeon)—Conchita Solís (CBS)
4 **Enamorada De Un Amico Mio**—Roberto Carlos (CBS)—Pablo Beltrán Ruíz (RCA)—Los Johnny Jets (CBS)—Lalo Duarte (Capitol)—Chayito (Peerless)
5 **Palabras (Words)**—Bee Gees (Polydor)—Los Leos y Johnny Dynamo (Orfeon)—Roberto Jordán (RCA)
6 **Donde Estas Yolanda**—Sonora Santanera (CBS) Sonora Veracruz (Orfeon)
7 **El Bueno, El Malo Y El Feo (The good, the bad and the ugly)**—Hugo Montenegro (RCA)
8 **El Juego De Simon (Simon Says)**—1910 Fruitgum Company (Kamasutra) Roberto Jordán (RCA)—Los Rockin Devils (Orfeon)—Jack Edmonds (Tizoc)
9 **Quisiera**—Raphael (Philips)
10 **Amor No Llores**—Robertha (Capitol)

'UNDER'-'GRADUATE'—Promotion of "The Graduate" has begun in Australia and the soundtrack LP is getting the benefit of a major tie-in advertising and publicity push. Shown outside the Sydney Theatre are **Ray Bull** (left), general sales manager of CBS Int'l's Australian Records, and promo manager Des Steen with an earlier Simon & Carfunkel album and the new "The Graduate" set.

ROCK AROUND THE CALENDAR—The original "king" of r&b, Bill Haley has signed an exclusive contract with Sonet Grammofon in Stockholm during his recent successful tour of Sweden. Contract includes territories in Scandinavia and West Germany. Sonet's international manager Dag Haeggqvist is negotiating with Jean-Jacques Finsterwald of Deutsche Vogue regarding release of Haley in Germany from the three albums and three singles now available. Shown with Haley (center) at the contract signing are: Sonet's Gunnar Bergstrom, Haley's manager Gert Lengstrand, his European agent Paddy Magleen and Dag Haeggqvist.

Denmark's Best Sellers

1	1	4	*Lille sommerfugl (Malihini Quintet/RCA Victor) Wilhelm Hansen, Musik-Forlag, Denmark
2	6	2	*Lille sommerfugl (Bjorn Tidmand/Odeon) Wilhelm Hansen, Musik-Forlag, Denmark
3	2	4	Jumpin' Jack Flash (Rolling Stones/Decca) Musikförlaget Essex AB, Sweden
4	5	19	Gyngerne og karusellen (Gungorna och karusellen) (Preben Uglebjerg/Polydor) Wilhelm Hansen, Musik-Forlag, Denmark
5	4	14	What A Wonderful World (Louis Armstrong/HMV) Chappel Nordiska AB, Sweden
6	8	2	Young Girl (Union Gap-Gary Puckett/CBS) Sweden Music AB, Sweden
7	3	11	Greven fra Luxemburg (Sind Sie der Graf von Luxemburg) (Dorthe/Philips) Sweden Music AB, Sweden
8	9	3	Lazy Sunday (Small Faces/Immediate) No publisher
9	—	1	River Deep, Mountain High (Anisette & Dandy Swingers/ Polydor)
10	7	10	Simon Says (1910 Fruitgum Co./Buddah) Decapo Musikforlag, Denmark

Norway's Best Sellers

1	1	6	Young Girl (Union Gap-Gary Puckett/CBS) Sweden Music AB, Sweden
2	3	4	A Man Without Love (Engelbert Humperdinck/Decca) Arne Bendiksen A/S, Norway
3	5	5	Honey (Bobby Goldsboro/United Artists) Sweden Music AB, Sweden
4	6	9	Vi ska ga hand i hand (Dunja, Du) (Gunnar Wilklund/Columbia) Arne Bendiksen A/S, Norway
5	7	4	Jumpin' Jack Flash (Rolling Stones/Decca) Musikforlaget Essex AB, Sweden
6	4	13	Congratulations (Cliff Richard/Columbia) Arne Bendiksen A/S, Norway
7	2	12	Det börjar verka kärlek, banne mej (Claes-Göran Hederström/RCA Victor) Thore Ehrling Musik AB, Sweden
8	11	9	Vi gratulerer (Kirsti, Oddvar, Arne/Triola) Arne Bendiksen A/S, Norway
9	8	5	Simon Says (1910 Fruitgum Co./Buddah) Sonora Musikforlag A/S, Norway
10	9	7	What A Wonderful World (Louis Armstrong/ABC) Chappel Nordiska AB, Sweden

Sweden's Best Sellers

1	2	3	Things (Nancy Sinatra-Dean Martin/ Reprise) Belinda (Scandinavia) AB, Sweden
2	1	5	Young Girl (Union Gap-Gary Puckett/ CBS) Sweden Music AB, Sweden
3	4	2	Sommaren det hände (Quando m'innamoro) (Anna-Lena Löfgren/Metronome) Thore Ehrling Musik AB, Sweden
4	3	3	Honey (Bobby Goldsboro/United Artists) Sweden Music AB, Sweden
5	8	4	*Manolito (Lill-Babs/Karusell) No publisher
6	7	5	What A Wonderful World (Louis Armstrong/HMV) Chappel Nordiska AB, Sweden
7	5	11	Simon Says (1910 Fruitgum Co./Buddah) Sonora Musikförlag AB, Sweden
8	6	13	Vi ska ga hand i hand (Dunja, Du) (Gunnar Wilklund/ Columbia) Hans Busch's Musikförlag, Sweden
9	10	2	Jumpin' Jack Flash (Rolling Stones/Decca) Musikförlaget Essex AB, Sweden
10	9	9	*Sagan om lilla Sofie (Hep Stars/ Olga) Sonora Musikförlag AB, Sweden

*Local copyright

CashBox Scandinavia

Denmark

"Lille sommerfugl" (Little Summer Bird), a local tune from 1921 when it appeared in the Tivoli summer show, is now again reaching fame. Recorded by the **Malihini Quintet** for RCA Victor, the tune is topping the charts here, with an EMI recording by **Bjorn Tidmand** on Odeon coming up very strong, too.

EMI last week released "Ogdens' Nut Gone Flake," an LP with **Small Faces** on Immediate. The same group is at the moment on the charts here with their "Lazy Sunday." Other recent EMI releases includes "This Is Rock'n'Roll" on Liberty, a low-price LP with among others **Fats Domino, Eddie Conchran, Jerry Lee Lewis**, etc.

"Up From The Skies" with **Jimi Hendrix** on Polydor. "This Guy's In Love With You" with **Herb Alpert** on A&M, "Why Say Goodbye" with **Connie Francis** on MGM, "My Name Is Jack" with **Manfred Mann** on Fontana are some of last week's releases from NPA (Nordisk Polyphon Akts.) Ten new musicasettes from the same company completed the releases.

Norway.

Arne Bendiksen just visited Berlin with **Kirsti Sparboe**. The latter was there to make her second German record. Her German debut record has sold 70,000 there in two months, and **Bendiksen** reports to **Cash Box** that he is very satisfied with the result. Later this autumn **Bendiksen** and **Miss Sparboe** will visit the Brazilian Somg Festival in Rio de Janeiro.

The great popularity of country & western music in Norway has inspired a new bi-monthly magazine, **Country & Western News**, with **Dag Alum** as editor-in-chief.

Recent releases from A/S Nera includes **Asa & 126** with the tunes "1-2-6" b.w. "I'm Poisoned." **Inger Lise Andersen**, another local nightingale, has done the German tune "Romeo und Juliet." **Difference**, also a local group, has recorded "Sweet Sounds Everywhere," all on RCA Victor.

Recent releases from Norsk Phonogram A/S include, among others, "Lincoln Country" with **Dave Davies** on Pye, "Show Me" with **Sandie Shaw** and "She's All Right" with Otis **Redding**, also on Pye.

Sweden

A record with the Swedish group **Mecki Mark Men**, planned for release in the U.S. by Mercury, was referred to as a single in this column the other week. However, in this case it is an LP album that will hit the American market.

New sheet music from Gehrmans includes "Smashing Time" (here titled "Toppenkul"), While I'm Still Young," (here titled "En tuff ung tjej") and "Waiting For My Friend" (here titled "Vantar pa min vän". Original words and music are by **George Melly** and **John Addison** and **Gert Ek** is responsible for the Swedish lyrics. The three tunes are from the movie "Smashing Time."

Rupert Davies, well known from the TV serial "Inspector Maigret," started a Swedish tour on July 1st. Sonet Grammofon AB just released an LP where he sings 14 songs.

Britt Bergström, Philips artist, to Hilversum, Holland, to make her German debut record. **Blackwood Brothers**, American Gospel group, to Sweden for three days with Berlin next on their grogram, **Fugs**, American group, to Sweden for TV in July.

Malmkvist Wins German Pop Fest (Continued from page 63)

of composers, one composed of people from the record industry, one composed of publishers and one composed of lyricists with each jury having one journalist and one man from the radio- TV stations in Germany, chose 26 songs from the entries. These 26 songs were recorded by artists chosen by the record industry and the 26 songs were played for 9 days in a row by the German Radio with an "Infra-test" then picking the 12 most popular entries for the finals. During the preliminaries, none of the records were released on the market and the names of the artists singing the material was not announced so as to influence the material in the direction of the writers instead of the popularity of the artists.

The 12 final entries were set and the scene was ready for the final event in Berlin on July 4th. The show presented on color TV by the 2nd program, was watched by millions. Again, 3 juries were used to determine the winners. 300 points were allowed for the "Infra-test" results. Voting cards in 6 colors were given to the 1800 guests at the finals with a color wheel spun on stage determining which 300 cards in which color would have the right to vote and a jury was also set up in 6 stations of the 2nd German TV and German Radio each with the right to cast 50 points in votes. That means that 900 points were given in all. The voting in this year was tremendously close. The order of the presentations was chosen by a drawing before the event.

Siw's Big Victory

It was a great victory for Siw Malmkvist who is definitely the most consistantly successful artist in the German Pop festival. She has entered the event 4 times and has never placed "out of the money". In 1962, she took 2nd place, won the festival in 1964, came back to take third place in 1965 and once again won the event this year. That's quite a track record. She is also a very big seller in Germany with her records constantly topping the charts.

As far as composers go, the festival also showed the consistancy of the really top writers. Winner Hans Blum had 3 songs under the final 12 and 4 of the top 26. Second and third prize winner Christain Bruhn also had 3 songs under the final 12 and 4 of the 26. His lyricist partner Georg Buschor only had two. Gunter Loose had 3 songs as well under the final 12 as a lyricist but had no less than 7 under the final 26. Other repeaters were orchestra leader James Last with one in the finals and 2 in the last 26, brother Werner Last had 2 in the last 26, Otto Demler had one in the finals and another under the 26, as did lyricist Fini Busch-Huber.

The final festival party which lasted until the wee hours of the morning finished off the event. The biggest winner is the German music business which once again has badly needed vehicle to present the new compositions and new hits to the public. The long hot summer will be started off by a string of hits originated at the German Pop Music Festival 1968.

Soon a hit also in Scandinavia!
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Mexico

Italian singer **Gigliola Cinquetti** arrived in Mexico City to record an album with world renowned trio **Los Panchos** who already have recorded two LPs with **Eydie Gorme**. All the songs cut were done in the Spanish language.

New record company Son Art cut an extended play with Argentinian singer **Jose Antonio**. Jose is currently performing at the Koyan night club, has done two TV shows, and plans future recording sessions here.

Angelica Maria released here first LP at RCA on which she was accompanied by **Magallanes** and **Chuco Ferrer**. The very popular young lark included in her long play songs like "Cuando me enamoro," "Love Is Blue," "I Wanna Be Free," "If You Go Away," etc.

Before leaving for appearances in Los Angeles, New York, and Puerto Rico, **Los Piccolinos** cut at CBS a new single with the songs "Con los cinco sentidos" and "Corazon de cristal."

"Mrs. Robinson" and "Dum Dum" are the new **Ela Laboriel** recordings on Musart. The company also released EPs with Spanish singer **Juan Manuel Serrat, Gloria Coral** and **Lolita de la Colinal**, and a new **Los Aragon** single containing "Theme From The Fox" and "El Chequeche."

New releases from Peerless enclude an EP by **Los Freddys** and the singles "Gettin Together" and "Stagger Lee" by **Los Juniors**, "Peleas" and "Humanidad" by **El Grupo** and "Que cosa es el amor" and "Child Of Clay" with **Iris Eugenia**.

Two new long plays were cut by Gamma Records recently. The first is by **Fausto Papetti** with selections like "Massachusetts," "Live For Life," "Love Me Tender," "The Last Waltz," etc. The other album is by **Little Tony** wherein he presents "Cuore matto," "Ridera," "Quando veddrai la mai ragazza," "Mille come me," etc.

Japan

CBS-Sony's initial record release, scheduled on August 21, includes such albums as "Scaborough Fair" by **Andy Williams**, "Funny Girl" by **Barbra Streisand**, "Hey Brubeck! Take Five" by the **Dave Brubeck Quartet**, and de-luxe albums: the original soundtrack from "The Graduate," "The Brothers Four Ever Greens" by the **Brothers Four**, "Love From Andy" by **Andy Williams**, "Besame Mucho" by the **Trio Los Panchos**, "Percy Faith Greatest Hits" by **Percy Faith Orchestra**, and also, such singles as "Scaborough Fair b/w Love Is Blue" by **Andy Williams**, "Mrs. Robinson" b/w "Sound of Silence" by **Simon & Gurfunkle**, "The Dock of the Bay" b/w "Cold Sweat" by **Mongo Santamaria**. The local artists previously signed for recording on CBS label with Nippon Columbia have automatically moved to CBS-Sony. Among them are the top local groups, the **Blue Comets** and the **Village Singers**. CBS-Sony has signed with the free local artists, such as **Hiroko Nakamura** (pianist) and **Yoshio Unno** (violinist) in the classic field, and jazz singer **Hoki Tokuta** who has already finished recording for CBS-Sony an albura with the lyrics written by her husband **Henry Miller**, eminent U.S. writer.

Philips Records Dept. of Victor is making a summer campaign "Philips Group-sounds Summer Fair", pushing especially the sales of the new singles by its top local groups, the **Spiders** and the **Temptors**, local version of **Dave Dee's** current hit "The Legend of Xanadu" recorded by the **Jaguars**, debut single of the Philippine R&B group **D'Swooners**, "Micky's Monkee," and local version of "Um, Um, Um" b/w "Money Money" by the **Carnabeats**. Corresponding with the revival of Blue Rock label by U.S. Mercury, Philips-Victor intends to place emphasis on distribution of rhythm and blues music. They have started monthly serial release of R&B discs with "Baby Make Your Own Sweet Music" b/w "Help Yourself to All My Lovin'" by **Jay & the Techniques**, "Ha Ha Ha" b/w "Knock on Wood" by the **Mauds** and "Love Me" b/w "Baby I'm Crazy" by **Bobby Hebb**.

Nippon Grammophon August singles release consist of "Beautiful Morning" by the **Rascals**, "Quite Rightly So" b/w "Rambling On" by **Procol Harum**, "Armenia City in the Sky b/w Mary Anne with the Shaky Hand" by the **Who**, "Outside Woman Blues b/w World of Pain" by the **Cream**, etc., and they have just released the **Cowsills'** new single "Le Opere di Bartoromeo b/w Grey Sunny Day." Speeches of the **Rev. Dr. Martin Luther King** will be released by the World Group Dept-Victor in an album entitled "I Have A Dream." Informed of the news of sudden death of **Wes Montgomery**, King Records has rush-released his memorial album "Down Here On the Ground."

The Ventures has started a two weeks tour in Japan on July 29th, and as already reported, Toshiba Records has made a revival release of "Diamond Head" b/w "Pipelines." Alexandrov Song and Dance Ensemble of the Soviet Army, with 180 members, is scheduled to tour here in September. Nippon Victor has released two of their LPs and three more will be released by the time of their visit.

Japan Record Association has announced the total output of record during May, 1968, which amounts to 9,040 thousand pieces, 3,226 million yen in value. The quantity and the sales are respectively 10% and 17% ahead of the same period last year, but 5% and 7% behind the last month.

Aiming to develop its market share of pre-recorded tapes, Nippon Columbia has equipped about a hundred sales agents all over the country with the special counters for Columbia music tapes, naming them "Columbia Music Tape Gallery," where all the items on the Columbia catalog should be displayed. They intend their market share at these "galleries" to keep over 30%.

Appolon Music Industries, one of the main pre-recorded tape makers, has initiated the repertoire contracts with the foreign music sources with three European companies, Disco Grafica of Italy, Musical AG of West Germany and Europa Film of Sweden.

Music publishers affiliated to the radio & TV broadcasting corporations, Nichion (Tokyo Broadcasting System), Pacific Music (Nippon Broadcasting Corp.), Fuji Music (Fuji TV) and Central Music (Bunka Broadcasting Corp.) have mutually agreed to set up an association to cope with the existing Japan Music Publishers' Association. Some other broadcasting corporations, MBS (Mainichi Broadcasting System), ABC (Asahi Broadcasting Corp.), Nippon TV, and NET (Nippon Educational TV), are regarded to set about the music publishing business in the near future.

Japan's Best Sellers

ALBUMS

This Week	Last Week	
1	2	Sekai-Wa Bokura-O Matteiru—The Tigers (Polydor)
2	1	The Birds, The Bees & The Monkees—The Monkees (RCA)
3	4	Sergio Mendes & Brazil '66—Sergio Mendes & Brazil '66 (A&M)
4	—	Love Is Blue—Paul Mauriat (Philips)
5	3	Satanic Majesties—The Rolling Stones (London)

LOCAL

This Week	Last Week	
1	1	Hoshikage-No Waltz—Masao Sen (Minoruphone)
2	2	Otaru-No Hito—Tokyo Romantica (Teichiku)
3	3	Isezakicho Blues—Mina Aoe (Victor)
4	6	Hoshi-O Minaide—Yukari Itoh (King)
5	4	Tasogare—No Ginza—Los Primos (Crown)
6	7	Ai-No Sono—Akira Fuse (King)
7	8	Shinjuku Sodachi—Y. Tsuyama & H, Ohki (Minoruphone)
8	5	Koi-No Tokimeki—Tomoko Ogawa (Toshiba)
9	10	Satsuma-No Hito—Saburo Kitajima (Crown)
10	—	Shianbashi Blues—M. Takahashi & Colo-Rations (Columbia)

Argentina's Best Sellers

This Week	Last Week	
1	2	Delilah (Fermata) Tom Jones (Odeon); Jimmy Fontana, I Nomadi (RCA); Paul Mauriat (Philips); Raymond Lefevre (Disc Jockey)
2	1	Honey (Relay) Bobby Goldsboro (UA-CBS); Ray Conniff, Sandro (CBS); Grupo Cinco (EMI); Walkers, Roberto Yanes (Music Hall); Hugo Marcel, Tommy James, Barbara & Dick (RCA); Lucio Milena (Disc Jockey); Paul Mauriat (Phili)
3	3	*Estoy Celoso (Clanort) Palito Ortega (RCA); Roberto Yanes, Carlos Radaelli (Music Hall)
4	4	Young Girl—Union Gap (CBS)
5	5	Llorona (P. Domain) Raphael (Odeon); Cuco Sanchez (CBS; Hugo Marcel (RCA)
6	8	*Una Muchacha Y Una Guitarra (Melograf) Sandro (CBS); Tencho Sales (Music Hall)
7	9	Legend Of Xanadu—Dave Dee, Dozy, Becky, Mick & Tich (Philips)
8	6	*Vineto, Dile A La Lluvia (Fermata) Los Gatos (RCA)
9	10	Etteins La Lumiere (Korn) Charles Aznavour (Disc Jockey)
10	7	Pata Pata (Odeon) Miriam Makeba (Reprise-MH); Jacko Zeller, Cuatro Brillantes (CBS); Zaima Beleño, (Odeon); Tony Fontan (Music Hall); Los Venetos, Hot Pickles (Disc Jockey); Claudios (Polydor)

Argentina's Top LP's

This Week	Last Week	
1	1	Le Neon—Adamo (Odeon)
2	3	El Angel—Palito Ortega (RCA)
3	2	Digan Lo Que Digan—Raphael (Odeon)
4	—	Los Gatos—Los Gatos (RCA)
5	1	Juguemos En El Mundo—Maria Elena Walsh (CBS)
6	—	La La La—Caravelli (CBS)
7	5	El Impacto—Palito Ortega (RCA)
8	7	Best Of The Platters (Mercury)
9	9	En Castellano—Charles Aznavour (Disc Jockey)
10	6	Fue Contigo—Altemar Dutra (Odeon)

France's Best Sellers

1 Petite Fille De Français Moyen (Sheila) Carrère; Carrère
2 Una Canzone (Mireille Mathieu) Barclay
3 Rain and Tears (The Aphrodite's Child) Mercury; Jenner Music
4 Jacques A Dit (Claude François) Flêche; Continentales
5 Le Ruisseau De Mon Enfance (Adamo) EMI AA Music
6 Jeune Homme (Johnny Hallyday) Philips
7 Cucurucucu (Nana Mouskouri) Fontana
8 Delilah (Tom Jones) Decca; Francis Day
9 Quelquechose Tient Mon Coeur (Herbert Léonard) Philips; AMI-Tournier
10 La Route de Penzac (Les Charlots) Vogue; Beuscher
11 Cuisse de Mouche (Pierre Perret) Vogue; Vogue Internationale
12 La Veste (Jacques Dutronc) Vogue; Alfa
13 My Year Is A Day (Les Irresistibles) CBS; April Music
14 Alouette (Gilles Dreux) AZ; La Compagnie
15 Siffler Sur La Colline (Joe Dassin) CBS; Sugar Music

Holland's Best Sellers

This Week	Last Week	
1	1	Ich Bau' Dir Ein Schloss (Heintje/CNR) (Vivace-Basart/Amsterdam)
2	2	Young Girl (Union Gap/CBS)
3	7	Camp (Sir Henry & the Butlers/Metronome) (Anagon/Heemstede)
4	9	Honey (Bobby Goldsboro/UA) (Basart/Amsterdam)
5	3	Jumpin' Jack Flash (Rolling Stones/Decca) (Essex-Basart/Amsterdam)
6	1	Summertime Blues (Blue Cheer/Philips)
7	10	You Don't Know What You Mean To Me (Sam & Dave/Atlantic) (Arena-Holland-Basart/Amsterdam)
8	—	Times Were When (Cats/Imperial) (Connelly-Basart/Amsterdam)
9	—	Mullin' Man (World of Oz/Deram) (Ed. Sparta-Portengen/Haarlem)
10	5	Hello How Are You (The Easybeats/UA) (Francis-Day/Amsterdam)

WOMEN STEAL THE SHOW—The German Pop Festival turned into an all female prize show with Siw Malmkvist, Dorthe and France Gall taking the top three awards as shown in the top photo. Siw is also pictured in the center with her collaborators, (from left) Gunter Henne, A&R, publisher Peter Meisel and composer Hans Blum on the right (with Mrs. Meisel looking on.) Bottom performance photos show Metronome star Anna-Lena, who racked up the most votes in the hall itself and finished fourth in the event and Cornet's French artist Jacqueline Boyer who was also high in the running.

Cash Box Italy

Arthur Conley (RIFI) has presented in Venice at the "International Light Music Show" two of his songs: "Funky Street" and "Fuoco Brucia," Italian version of "Fire Burns." **Conley**, who was one of the singers who obtained the greatest success, had the chance to demonstrate what sort of fabulous show-man he is during a show in a theater in Venice.

Iva Zanicchi (RIFI) has lately recorded a new song "La felicità" which is completely different from the melodical kind of songs she has recorded up to now as it contains a lot of rhythm.

"Europa Giovane" (Young Europe), the TV show attended by **Gianpaolo Cresci** and which investigates cultural, religious and political problems of the young generation, will devote on July 9th a reportage on the most idolized and loved singer of the "non-violence trend," **Donovan** (CGD). The singer will present for the first time his Italian version of "Jenifer Junifer."

Shirley Bassey (United Artists), who has just ended her Italian tour, has performed on two important TV shows: "Quelli della Domenica" and "Senza Rete" performing the song penned by **Pino Donaggio** "Domani, Domani." In the very near future, Italian TV will program a show entirely devoted to **Shirley** and taped at the "Bussola" in Viareggio. United Artists is issuing in Italy the original soundtrack, from the picture "Sale e Pepe 3" starred by **Sammy Davis, Jr.**, and **Peter Lawford**, which is having currently great success here. The sound track contains in particular two songs sung by **Sammy**, "Salt And Pepper" and "I Like The Way You Dance" which will be issued on a single.

The group **I Balordi** has recorded its first record for Cemed Carosello containing the song "Diamoci La Mano," opening theme of the program "Cinquecerchi" devoted to the next Olympic Games in Mexico City.

French star **Johnny Halliday** will tour Italy this summer and will be in Venice from the 13th to the 15th August and from July 31st to August 1st will have a gala at the Sanremo Casino.

Lately Phonogram has started issuing on the market EP cassettes (cassettes containing only four recordings). Sales have been so high as to exceed any possible forecast.

Singer **Shanda Lear** (Tay Records) has recorded in Italian "Cinderella Rockefella." The recording has been chosen by the Rockefeller for President Committee for the electoral campaign in U.S.A. in districts where Italian-origin citizens live. The song has been chosen by **Rockefeller** himself.

The group **I Brutos** has been contracted by Car Dischi Juke Box. **I Brutos** obtained great success in Spain and Yugoslavia and in Autumn they get back to the U.S.A. where they will star in night clubs. **Gino** (Car) will take part in the Athens Festival with the song "Il Mio Amore Sei Tu" for which he himself will provide Greek lyrics.

The group **Le Orme** is obtaining good sales results with the song "Senti L'Estate Che Torna" with which they took part in the latest edition of the contest "Un disco per l'estate." **Le Orme** has just recorded the English version to their song, title of which is "Summer's Coming." The record will be issued in U.K. by CBS.

'Master Jack' Stimulates Feeling Of Prosperous So. African Scene

JOHANNESBURG—Following the recent international success (Top 10 in the U.S.) of the South African-produced "Master Jack" by Four Jacks And A Jill, an aura of confidence in future prosperity has pervaded the local scene.

Latest (and largest) local venture is Record Producers & Manufacturers (PTY) LTD., who have just opened a major studio, utilizing Neumann-supplied console equipment, Neumann and AKG mikes, Studer tape machines, EMT echo equipment and KLH monitors. The console was custom-built by Geoff Tucker, the firm's sound engineer.

Staffing RPM with a quintet of experienced record people. Matt Mann, 41-yr.-old A&R director, was with Gramophone Records for 17 years, handling sales, advertising and A&R.

Joining RPM as musical director is 44-yr.-old Dan Hill, who recently held the same post with the Gallo group of companies. Hill, an artist in his own right, earned 3 gold disk for sales of his electronic sounds LP's in 1967.

Handling distribution will be Stan Hurwitz, 34, while Clive Wolpert will be watching over the business end of the firm.

Sound man Geoff Tucker gained his experience as an engineer with EMI in England and as chief Recording Engineering for the Gallo group. In addition to working with many top local groups, Tucker has also mixed sessions for Jimmy Rodgers, Gunther Kallman and Freddy during South African tours.

RPM will be involved in all stages of recording, manufacturing and distribution of their product.

Gondola Awards To Leali, Magli

VENICE—A prize for the past and a prize for the future is the theme of the International Light Music Show of Venice, the latest edition of which wound up at the Plaza San Marco on June 29.

Top prize, the Golden Gondola, is awarded to the artist from the previous year's event whose song has sold the most copies. Fausto Leali (RIFI) was this year's winner for "A Chi," published by Edizioni Curci.

The Silver Gondola, awarded to the best new artist at the festival, went to Junior Magli, who turned in a strong performance of "La Nostra Favola," the Italian version of Tom Jone's "Delilah."

Other newcomers of merit were Leonardo and Alberto Anelli.

ADD TO INT'L DIRECTORY

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Pressing Plant: Via Vespalate 22, Confienza (14 presses, 45 workers)
Recarding Studio: Play-Co, Via Syramboli 18, Milano
Sales Agents: 36
Stares: 2
Associated Publishing firm: RI.FI Music. Manager: Giuseppe Velana

PHONOGRAM S.p.A.
Via Benadir 14, 20132 Milana
Tel. 2826241
Telegraphic Address: Comingan Milano
Managing Directar: Manlia Baron
General Manager: Paul Lebbink
A/R & Pramatian Manager: Jahn Lee
Productian Managers: Luigi Mantovani, Taco Dijkgraaf
Classical Dept.: Helmut Ebnet
Press & Publicity: Adriana Frosi
Sales Manager: Franco Paradiso
International Dept.: Rasa Pelizzari
Damestic Labels: Melodicon
Foreign Labels: Adria, Archiv, Critere, Cyrnus, Deutsche Grammaphon Gesellschaft, Fontana, Heliador, Mercury, Pergola, Philips, Polydor, Wing.
Pressing Plant: Via Benadir 14, Milano (24 presses and 90 workers)
Recording Studia: Pizza Cavour 2, Milano
Sales Agents: 14
Stares: 2
Associated publishing firms: Ediziani Musicali Esedra. Edizioni Musicali Alfiere. Manager: Peter Keun
Publishers:
Rudalf Slezak Publishing Ca.
2 Hamburg 39,
Koerner Strasse 13
Tel.: 2793011/12

Italy's Best Sellers

This Week	Last Week	Weeks On Charts	
1	1	9	*La Bambola: Patty Pravo (RCA Italiana) Published by RCA Italiana & Mimo
2	12	2	*Luglio: Ricardo Del Turco (CGD) Published by Sugar Music
3	14	2	*Ho Scritto T'Amo Sulla Sabbia: Franco I & Franco IV (Cellograf Simp) Published by Leonardi
4	4	7	*Chimera: Gianni Morandi (RCA Italiana) Published by Mimo
5	8	9	Io Per Lei (To Give): I Cameleonti (CBS Italiana) Published by Sugar Music
6	3	10	Il Volto Della Vita/Days Of Pearly Spencer: Caterina Caselli (CGD) David Mc. Williams (CBS Italiana) Published by Ricordi
7	2	14	*Affida Una Lacrima Al Vento: Adamo (EMI Italiana) Published by EMI Italiana
8	11	7	Love Is Blue: Paul Mauriat (Phonogram), The Renegades (EMI Italiana) Published by Alfiere/Esedra
9	10	7	Delilah/La Nostra Favola: Tom Jones (Decca), Jimmy Fontana (RCA Italiana) Published by Ariston
10	9	4	Angeli Negri (Angelitos Negros): Fausto Leali (Rifi) Published by Southern
11	—	—	*Avevo Un Cuore: Mino Reitano (Ariston) Published by Ariston
12	13	4	*Azzurro: Adriano Celentano (Clan) Published by Clan
13	—	—	*Sogno: Don Backy (Amico) Published by El & Chris
14	6	9	*Vengo Anch'Io No Tu No: Enzo Jannacci (RCA Italiana) Published by RCA Italiana
15	5	2	*Piccola Katy: I Pooh (Vedette) Published by Sciascia

*Denotes original Italian copyrights.

EDITORIAL: Food Vending Headed For The Top

There are more than 6,000 vending service companies in the U.S. Cigarettes, candy cold soft drinks and coffee still account for over 90% of the estimated $4.5 billion in sales generated by automatic vending. But more and more companies are diversifying into full-complement food vending.

Food is now the fastest growing segment of the automatic vending industry. An estimated 25% of U.S. vending companies now operate their own commissaries, essentially to prepare food that will be sold through their own vending machines. These vending firms also make their food available to other vending companies.

A recent survey indicated that 20% of U.S. industrial plants provided in-plant feeding exclusively through a variety of vending machines. This percentage can be expected to increase during the years ahead due to rising operating costs in company owned and maintained restaurants and cafeterias.

The trend toward full-complement food vending poses special problems for the smaller vending operator without food vending machines. He is under intense pressure to expand into food to remain competitive, from two aspects: 1) Keeping his present locations; 2) expanding into new locations.

Food vending machines and the required peripheral equipment are more expensive than the simpler cigarette and candy vending machines. They also tend to become obsolete faster because manufacturers are continually improving food machines and bringing out new styles—in much the same way that automobiles are restyled each year. Location clients like their vending machine installations to be esthetically pleasing. This often means they must be new and must "match."

The operator may also have to pay "commissions" to his location clients for permission to operate his machines on their premises. This can work a hardship on any size food vending machine operator because the profit margin on food is usually low to begin with. The practice of giving location commissions is especially hard on the small independent operator. Primarily, because it places him in a bad competitive situation with larger companies often able to offer higher commissions.

Food for Machine

If the operator buys food vending machines, he must be concerned with providing the necessary food for them. He has two alternatives: 1) buying pre-wrapped, pre-prepared food from existing commissaries or other wholesale sources, 2) establishing his own commissary and preparing his own food.

At some point in the expansion of his food vending service, the smaller operator must weigh the advantages of continuing to buy from suppliers or establishing his own commissary.

By continuing to buy larger and larger quantities from certain suppliers, he sets up a quasi-utility relationship with them. This could put him "at their mercy" with regard to quantities, prices and standards of quality. But if cost is the **major consideration,** it is doubtful that the small food vending operator will be able to produce his own food more cheaply than he can buy it. Even with his own commissary, food costs can be as high as 65% of sales.

The small food vending operator must consider how commissary operation will affect the entire financial structure of his business.

BREAK INS, PILFERAGE, THEFT CAUSE VENDING OPS TO LOSE 2% OF GROSS

■ NAMA To Launch Security Program Designed To Protect Ops Income

CHICAGO, Ill.—In the face of mounting damage and losses, the National Automatic Merchandising Association (NAMA) will assist vending operators by initiating a comprehensive security program, Meyer Gelfand, president, announced recently.

Setting up NAMA as a central resource for individual members and for affiliated state organizations, the multi-step program was authorized at the June meeting of the association's board of directors.

"In a survey two years ago, NAMA members indicated that the losses from vending machine break-ins, pilferage and theft of money and merchandise probably exceed $25,000,000 per year," Gelfand said. "In recent surveys by our staff, members reported losses as high as 2 per cent of gross sales. By all indications, security losses may approach $50,000,000 a year," Gelfand added.

Gelfand said the association plans to retain a professional consultant who will advise its staff on security matters. Individual member firms will be able to retain this consultant for specific problems. Gelfand said the association has maintained a similar arrangement for a number of years in the field of employee relations through Dr. Benjamin Werne.

Other steps in the new program include the following:

Publication of a basic handbook on security practices for vending operators, followed by periodic Security Bulletins for members on specific subjects.

Presentations at NAMA conventions and regional management conferences.

Assistance to affiliated NAMA state councils with meeting programs and with legislative activity.

Efforts to secure stiffer legislation in cooperation with other industry groups, such as telephone companies and coin-op laundries.

Liaison with law enforcement authorities to insure prosecution of organized gangs.

Formation of a consulting group composed of vending machine, lock and alarm device manufacturers.

"NAMA became interested in this subject four years ago," Gelfand pointed out. "However, the increasing losses suffered by the entire industry require an intensified effort on the part of NAMA. As in other major industry problems, the association is ready to take the lead and coordinate the efforts of individual companies and state organizations."

Gelfand said that "security problems" will be treated as part of the meeting program at the forthcoming Convention-Exhibit in Philadelphia in September.

Florida Elects Hamilton

Howard Hamilton, Automatic Merchandising, Inc., Tampa, was elected president of the Florida Automatic Merchandising Council at the annual meeting in Miami last week. He replaces Van Myers who served as president since the NAMA Council was founded.

New Jersey Elects Costello

John V. Costello, Servomation of New Jersey, Inc., was re-elected president of the New Jersey Automatic Merchandising Council of the National Automatic Merchandising Association (NAMA) at its recent annual meeting held in Atlantic City.

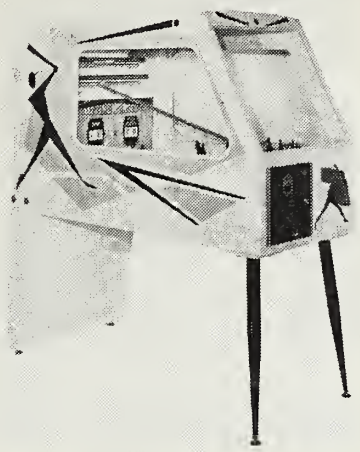
KAYE INTROS "BATTING PRACTICE"

Feature Allows Players To Hit Ball In Mid-Air

The Irving Kaye Co., Inc., of Brooklyn, New York has announced the start of distribution of their new, coin-operated baseball game. The new game, to be merchandised under the name "Batting Practice", incorporates a number of innovations not previously seen in games of this type, with the design emphasis placed on continuous action and realism.

The most striking innovation in the new game is the player's ability to hit a pitched ball while it is still in the air. Games of this type usually make do with a ball rolling on the playfield. In "Batting Practice" the ball is delivered down a ramp to the batter as if it were pitched by a real pitcher. A controllable, gun-handled grip gives each player the opportunity to vary the direction of his swing. The batted ball flies through the air as if hit by a real batter. To further simulate realism, "live" rubber men move on the playfield with the impact of the ball.

"Batting Practice" is equipped with a double score feature appearing on every third ball. Fifteen balls are given for each 10¢ play, with the sound of gongs and knockers acting as a background to the action on the playfield. The game is completely contained in a beautifully decorated cabinet illuminated with bright fluorescent lighting. The cabinet takes up no more room than a "flipper" game and has plexiglass windows throughout. For further information call or write the Irving Kaye Company.



Kaye "Batting Practice"

"STUDENT PRINCE" FROM WILLIAMS

Features "Closed Flipper Action"

CHICAGO—Williams Electronics, Inc., revealed to the trade last week "Student Prince," a four player with "Closed Flipper Action," which is available immediately through Williams' distributors.

Among the many fine features incorporated in "Student Prince" are two side targets which can close the flippers and add an "exciting new dimension to the game." Players can get extra balls by making the 1-5 on top rollovers or center targets, with the center target scoring 100 to 500 points when the flippers are closed. The gate will open for extra play when a player activates the top center lane and the top left target. "Student Prince," also has the popular match feature.

Other features include, stainless steel moulding, trim, front door and frame; optional single, double or triple coin chutes and individual lift-out trays.

"For a real money-earner, it's Student Prince," said Williams' sales ace, Billy DeSelm.

Williams "Student Prince"

SEGA RELEASES "HELICOPTER"

Players Can Land In London, NY, Paris

Sega "Helicopter"

TOKYO—A new style helicopter control game was put into full-scale production last week by Sega Enterprises, as a result of enthusiastic public response to prototypes placed at selected Sega arcades throughout Japan.

"Orders are already tumbling in from operators here in Japan who have glimpsed the Sega Helicopter prototypes on location" according to Sales Division Manager, S. Shiina.

The attractive new unit has many special features. Circling a central pylon on a balanced rod, the 2 propeller helicopter is guided in both vertical and horizontal movements by player-operated control levers.

The object of the game is to "land" the helicopter at randomly lighted heliports labeled London, Paris, New York, Rio and Tokyo. When a successful "landing" is made at a lighted heliport, a score is registered and another heliport goal is lighted. Precision landings are possible because of the powerful motor and sensitive controls.

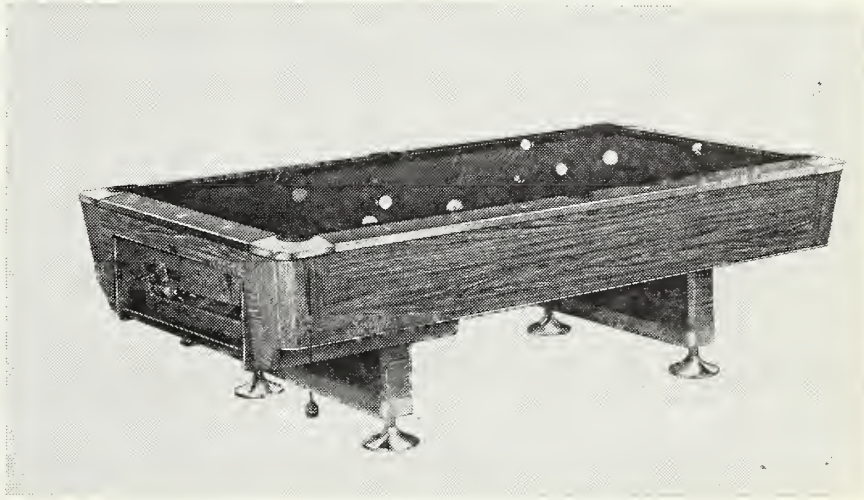
Fully synchronized sound effects are keyed to the control "joy-stick" so that authentic helicopter sounds accompany player movement. Repeat play is stimulated because the action is readily visible to spectators who are attracted by the realistic sound. The 5 watt loudspeaker volume is adjustable, as is the timing.

The sturdy cabinet and convenient control console are both superbly styled. An attractive painting is used to back-up the colorful and detailed modeling work which characterizes the playing field.

In line with a policy of only releasing games that have passed rigid quality control standards, the Helicopter has been acceleration-tested at Sega's laboratories for many months.

FISCHER DEBUTS "MARQUE" TABLES

Features "Revolutionary" Honeycomb Playfield



Fischer "Marque Models 100 and 90 Series"

TIPTON MO.—Fischer Manufacturing Company is presently making available to operators the revolutionary Honeycomb playfield on the new Marque model 100 and 90 series of coin-operated billiard tables. Frank Schroeder, director of sales, advised last week that operators can now forget pressing playfield problems with "the only playfield guaranteed for five years to the original purchaser against warpage or breakage."

The Honeycomb playfield is reinforced throughout with extra durable steel. Marque model 100 is 56 x 101", and Marque 90 is 52 x 91½". Schroeder considers the introduction of the surprising Honeycomb playfield one of the major advances in billiard tables in more than 19 years at the sprawling Fischer factory in Tipton, Missouri.

The Marque series of billiard tables offers the nation's operators all of the excellent, quality features contained on the Regent models: Such as, non-resettable coin counter; legs which snap in place for easy, quick set up; the new security controlled, extra large cash box, with metal housing; and all metal, self-cleaning open center runways.

Also, a mechanism drawer and ball return which are combined in one compact unit; all mechanism drawers on Fischer tables are keyed alike; formica top rail, which is burnproof; and the tables are covered with the very finest all-wool felt cloth.

Fischer's Marque billiard tables are now in production, and distributors everywhere are being supplied to meet the demand.

Programming Country & Western Music Billy Cannon Style

Billy Cannon, president of Music Operators of America and owner (along with partner Harry Witsen) of Cannon Coin Machine Co., Haddonfield, New Jersey, and ace promoter of music programming, probably has one of the most progressive systems in the business of selecting records for his individual locations. By not going into every minute detail Cannon said, "we use all the charts, listen to the samples we receive, honor requests, and by taking everything with a grain of salt, we usually manage to make the best decision possible. We have ways of determining whether we were right or wrong with our continuous survey of the machines."

In reference to country & western music, Cannon said, "country & western records are hard to get, the one stops stock only what they know, like a Buck Owens or a David Houston. When I want a C&W by an artist whose name isn't generic, I have to order it.

"To give you an idea of just how popular C&W is becoming, I was speaking with my programmer the other day about a particular location and of the eight or ten records scheduled for program, four of them were C&W. This was a surprise to me, but if that's what the location requires then that's what we'll give them. You must match the sound with each location. For example: you can program an Eddy Arnold or a David Houston in a cocktail lounge, but in that same cocktail lounge, you could never program a Webb Pierce. However, nearly every jukebox operator has a location where he can program all three, and many of them don't realize it, partly through their own fault, partly through the fault of the one stop for not having it in stock and partly through the fault of the record label for not making sure the operator was aware of it."

Prominent record company executives involved in country & western music are well aware that approximately 90% of C&W singles are purchased by jukebox operators. If they are aware of this, then why do they continue to ignore the operator as a promotional outlet for new C&W artist and how can they afford to ignore making sure that operators are aware of new product releases by established C&W artists? Naturally, a goodly portion of C&W product is promoted thru the trade press via advertisements and reviews, and some is promoted thru one stops. Some labels even promote directly to the operators by mailing sample copies and announcements. And, you can make a sure bet that these are the labels that are making better profits with their C&W.

CashBox PROFILE ON: *Morris Lerner—"Has Faith In The Industry"*

This week's Cash Box Profile subject is Morris Lerner, president and owner of Advance Vending Distributors of Syracuse, New York. Following, are Morris' candid answers to a series of various questions.

How did you first become interested in the coin machine business?

I started in vending in Buffalo in 1955 in pre-brew coffee and gradually went into some coffee vending. Later I sold out to go into distribution, starting with Avenco.

We are distributors of Avenco, Automatic Products Candyshop, Pastryshop and Smokeshop, U.S. Automatic, Steelmade and Litton products.

We also handle other allied lines of supplies such as Progressive Unification Kits and Condiment Stands as well as Chef Boy-Ar-Dee hot foods and Conex cups.

In addition we have the facilities and know-how to rebuild all types of equipment and at present are the largest suppliers of rebuilt equipment to the trade in the North East.

Do you find there are any essential differences in distributing in New England as opposed to other regions of the country?

I think basically the customer expects the same results whether he is in New York State or California, i.e., a good service organization who can take care of all his needs from one source and can keep a good inventory of parts on hand as well as providing the service necessary. We believe we fill this need.

Do you find that operators complain about factory and distributor representatives dictating what is best for him? If so, do you listen and what do you hear?

I never hear operators complain about distributor representatives dictating what is best for him. It may however, be true. We try to impress our salesmen to sell only to a man's specific need and I know many cases where we have suggested a vendor not buy an item because it would not fill his need. I sincerely believe a legitimate sales representative can not give a good sales pitch unless he is sincerely convinced of the product he is selling. A good salesman also knows that if he sells beyond a customer's needs or falsely represents his product, he will probably not get any repeat business, which is the lifeblood of our business.

What type of vending equipment seems to be the most lucrative for operators in your area?

Our area is no different than any other as regards to profitable items—Coffee, Cold Drinks, Candy and cigarettes—in that order. The new Avenco dual price coffee vendor has had a tremendous impact on the profit picture in regards to coffee since the vendor can now realize an additional 3 to 4¢ per cup profit without any increase in service or equipment cost. I believe this will be a major factor in getting coffee prices to 15¢ without antagonizing the location or the customer.

Is there any indications that vending ops will eventually have to raise his vended price for a particular product to meet the expanding overhead expenses?

In the Cold Drink market—particularly canned drinks—the constantly increasing price of cans is making it more difficult for operators to sell at 15¢ and show a profit; inevitably the 20¢ canned drink will become a reality.

As regards to candy and snacks, we feel that ever since the introduction of the First in-First out feature with the item you see being the item you get and with the advent of multiple pricing on candy machines, that the operator is now in a position to vend higher priced items—thus increasing his profit and reducing his waste. Most of our operators report a 25% to 50% increase in sales using the Candyshop, due primarily to the flexibility of both pricing and making change as well as the added variety he can vend.

Has there been any noticeable trend towards larger operating companies buying up the smaller op's routes? If so, what is the value involved? Is it healthy for the business?

Operators as a whole seem less reluctant to sell out to the larger companies—due in part to the pressures of doing business under present conditions—that is, the labor shortage, the squeeze on profits and the difficulty in getting the big account without a complete food service. In most cases, his reluctance to go into food is predicated on insufficient knowledge of food handling and preparation or his lack of capital to expand to a new field that is not generally profitable and represents a headache to most small operators.

On the other hand his business is rapidly expanding as is his capital investment and when he reaches the magic figure of one million dollars, he has either been approached or is looking for someone to help him operate more efficiently and as a result is usually taken over by the national accounts. I do not think this is necessarily bad for the industry but I am concerned about the lack of new blood to the business. New small venders coming along to fill the gaps created by the vacuum caused by the acquisitions.

Would you advise a total neophyte to the vending business as to whether he could come into it or stay out of it?

Many new operators were started when they first got into vending working with an operator, learning all phases of the business and then starting on their own. Now due to the complexity of a large operation and the fact that most personnel only learn one phase of the business, they don't get enough experience to start on their own. Thus, it is possible that the number of new small operators starting out in vending may become as extinct as the Whooping Crane.

Where do you place the most importance in selling equipment, the distributor's talent as a salesman or on the quality of the machine?

Merchandising is the key word—Variety, Flexibility—Pricing and minimizing service costs by larger capacity machines. The Candyshop and Pastryshop have been a blessing to the industry for the reasons mentioned above and is reflected in an increase of 225% in sales for the first six months of this year—due for the most part to the acceptance of the Avenco Coffee machine and Automatic Products Candyshop and Pastryshop.

Tell us about Advance and the people who work for you?

Advance Vending Distributors covers a nine (9) State area which is N.Y. State including the City and Long Island, New Jersey, all the New England States and the Northern half of Pennsylvania.

We are represented by five (5) Regional Sales representatives:

Mr. Joseph Camm who covers the New York City-Long Island-New Jersey and Westchester County area has been with us for 6 years. He was formerly employed as a service engineer in vending.

Mr. Richard Navratil is our Regional representative in the New England States and has been known to the trade for years as a representative for APCO and then Vendo before coming with Advance Vending in 1965.

Mr. Jack Shawcross, Sales Manager, for Advance Vending is in a large part responsible for the tremendous growth of the company from its original 3500 foot plant to its new 18,000 foot operation. Mr. Shawcross is also the regional representative for the Eastern part of New York State. Jack has been in the vending business for 18 years.

David Lerner, my son, recently was called to Active Duty in the Air National Guard, but was our newest representative until that time. Jack Shawcross and Morris Lerner will be covering for him until his return from the service.

What are your plans for the future?

Our plans at the present time call for the hiring of another one or two salesmen to help take care of the expanded business. I cover the Western portion of New York State in addition to managing the company—and I also cover the Northern portion of Pennsylvania.

Our faith in the future of the Vending business is very well expressed by the investment we recently made in our new ¼ million dollar building. Sales this year should exceed 2 million dollars and I am humbly proud of our new plant and feel that the reward God gives us for doing a good job is the ability to do better.

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Carnival	125
Coquette	175
Del. Baseball-Midway	125
Del. Baseball-UN	125
Double Play B.B.	195
Eager Beaver	295
El Toro	125
Fun Ball B.B.	395
Fun Cruise	295
Heavy Hitter	95
Jumping Jack	125
Merry Widow	175
Nag	95
Official Baseball	95
Par Golf	195
Pretty Baby	250
Race Way	115
Royal Flash	115
Ship Mate	225
Sky Diver	150
Sky Lines	215
Stop & Go	175
Target Bally	95
Target Gallery	125
Trio	225
Wild Wheels	225
Whoopee	195
World Fair	115
Bananzas	225
Discotheque Bally	215
Flying Circus	95
Gold Rush Bally	275
Grand Slam	275
Little Leagues	250
King Swat	95
Mystery Scores	125
Oh Boy	150
Play Ball	175
Preview	95
Riverboats	145
San Francisco	175
Skill Ball	95
Soccer	145
Top Hit	165

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CashBox Location Programming Guide

THIS WEEK'S TOP RECORD RELEASES FOR COIN PHONOGRAPHS

Adult Locations

SURVEY LEADER

BREAK MY MIND (2:46)
SAMMY DAVIS JR.
Children, Children (3:30) Reprise 0757

EASY LISTENING

SPRINGTIME FOR HITLER (1:38)
HENRY MANCINI
The Magnificent Seven (2:07) RCA Victor 9585

ELVIRA'S THEME (2:35)
PERCY FAITH
MacArthur's Park (3:40) Columbia 44585

MY FOOLISH HEART (2:47)
EARL GRANT
One Note Samba (2:11) Decca 25737

TO AMERICA WITH LOVE (2:50)
LAWRENCE WELK
Let's Make America What It Used To Be (2:20) Ranwood 814

STRONG POTENTIAL

DESSERT (2:00)
KING RICHARD & FLUGEL KNIGHTS
Mrs. Robinson (2:00) MTA 154

C&W

SURVEY LEADER

I JUST CAME TO GET MY BABY (2:25)
FARON YOUNG
Missing You Was All I Did Today (3:00) Mercury 72827

STRONG POTENTIAL

HAPPY STREET (2:24)
SLIM WHITMAN
My Heart Is In The Roses (2:25) Imperial 66311

Teen Locations

SURVEY LEADERS

PEOPLE GOT TO BE FREE (2:57)
RASCALS
My World (2:52) Atlantic 2537

MISTER NICO (2:20)
FOUR JACKS & A JILL
Hamba Liliwom (1:47) RCA Victor 9527

RE-RELEASE

EARLY IN THE MORNING (2:05)
BUDDY HOLLY
Rove On (1:43) Coral 62554

R&B

SURVEY LEADERS

TWO CAN HAVE A PARTY (2:12)
MARVIN GAYE & TAMMI TERRELL
You're All I Need To Get By (2:38) Tamla 54169

SUDDEN STOP (2:58)
PERCY SLEDGE
Between These Arms (2:36) Atlantic 2539

Specialty

GERMAN

MELODIE (2:59)
CATERINA VALENTE
Wunderbor, Wie Schone Der Abend War (2:30) London 1018

SURVEY LEADER—The heading 'Survey Leader' refers to those artists and groups whose record releases normally enjoy healthy play on coin-operated phonographs (as determined by the Cash Box Operator Survey). New single releases by Survey Leaders, therefore, present the most promising programming material for jukebox locations.
FOLLOW UP—The 'Follow-Up' title refers to artists and groups who have enjoyed a recent chart hit and follow-up with a promising new release.

check your local One Stop for availability of the listed recordings

CashBox Top 100 Chart Guide

The following list is compiled from the current Cash Box Top 100 Chart. The new chart additions are in numerical order as they broke onto the Top 100.

43 People Got To Be Free*
Rascals—Atlantic 2537

58 Yesterday's Dreams*
4 Tops—Motown 1127

61 Don't Give Up*
Petula Clark—Warner Bros. 7216

63 I Can't Stop Dancing*
Archie Bell & Drells—Atlantic 2534

69 I Guess I'll Have To Cry*
James Brown—King 6141

71 Happy*
Nancy Sinatra—Reprise 0756

76 Do It Again*
Beach Boys—Capitol 2239

77 Slip Away*
Clarence Carter—Atlantic 2508

84 Light My Fire*
Jose Feliciano—RCA Victor 9550

86 You Keep Me Hangin' On*
Vanilla Fudge—Atco 6590

87 Impossible Dream*
Roger Williams—Kapp 907

91 God Bless Our Love
Ballads—Venture 615

92 Prayer Mettin'
Willie Mitchell—Hi 2147

94 You Can Cry If You Want To
Troggs—Fontana 1622

95 I Am Your Man
Bobby Taylor—Gordy 7073

96 Brown Eyed Woman
Bill Medley—MGM 13959

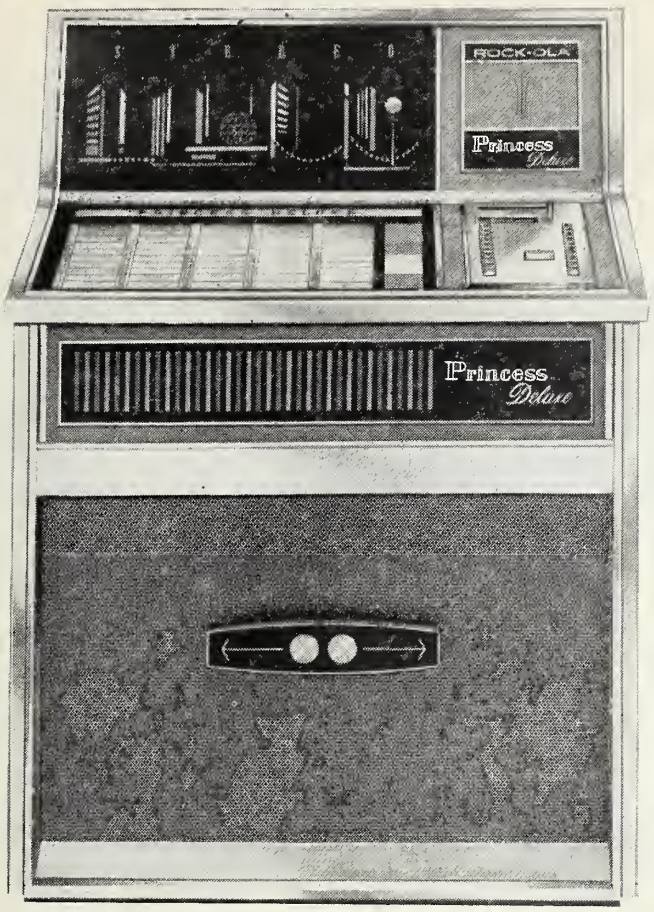
97 Send My Baby Back
Fred Hughes—Wand 1182

98 I Need Love
Third Booth—Independence 302

99 Just A Little Bit
Blue Cheer—Philips 40541

100 I'm Gonna Do What They Do To Me
B.B. King—Bluesway 61018

* Indicates Chart Bullet



Try it yourself. Flip up the self-locking main dome of our new Princess Deluxe compact—and see what Rock-Ola has done to cut down your programming and service time . . . to beef up your take.

See how everything is right up front, at eye level, big as life? No more stooping, squatting or squinting for you. Just reach out and get things done. Key switches up top at eye level. Credit unit and amplifier flip down for stand-up servicing ease. So do the new hinged program holders. New "straight through" coin entrance chute with drain, new easy to read record indicator numbers, new rear controls grouping, new printed circuitry—all make for easier service in the brand new flip-top Princess Deluxe. Plus . . . Rock-Ola's exclusive Mech-O-Matic 33⅓-45 RPM changer. And this mini works with all optional accessories: receiver, money counter, remote volume control, Phonette wall box and wall speakers (LP feature optional). All this, and the new Princess Deluxe measures just 46-24-31! You can't help but make your rounds faster and your wallet fatter.

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BASEBALL, COIN MACHINES, ENTERTAINMENT — THEY'RE ALL IN THE SAME BAG

BIG SOUND—"The Wide, Wide World Of Sound," entered by Bilotta received first prize as the best commercial entry and was graced with the presence of the "18th Amendment" quartet.

NEWARK, N.Y.—Drawing considerable attention in the long line of entertainment at the recent Newark Rose Festival was the Bilotta Enterprises float "Music To Millions". Judged the best commercial entry, the float featured the "18th. Amendment", a lively quartet which entertained the crowds of spectators with a modern day interpretation of music from the roaring twenties.

John Bilotta, entering the winning float, said about the group, "this group will be getting a great deal of publicity in the future. We plan to cut a record within the next few months and if things go right, they'll be booked in the Three Rivers Inn on August 6th for one week."

BEATS WALKING—Newark's Co-Pilots were introduced to 35,000 people in Rose Parade, pitching coach, Sal Maglie waves to crowd from fire engine cab. GOING TO A FIRE—Manager, Sibby Sisti waves (right) from cab during parade. The Co-Pilots rode on two fire trucks in colorful parade.

Philly Group Purchases Rudd-Melikian

A group of Philadelphia investors has purchased control of Rudd-Melikian Inc., Warminster, Pa., manufacturer of coffee vending machines, effective July 3, 1968. Purchase price as not disclosed.

Samuel Mandell, Vice President of Food Fair Stores will become chairman of the Rudd-Melikian Board of Directors. David Cohen, Esq. will become President and Chief Operating Officer. Martin Coopersmith will become Executive Vice President. Mr. Cohen has announced that a complete new board of directors will be named at a later date.

Since June 1967 Rudd-Melikian had been operating under a Chapter XI from the U.S. District Court. Mr. Cohen has announced that the purchasing investment group has made satisfactory settlement with Rudd-Melikian creditors. He also announced that the court has accepted the group's financial plan and permitted Rudd-Melikian to come out of Chapter XI operation. According to Mr. Cohen, the Rudd-Melikian firm "has been operating in the black since January 1 of this year."

"Rudd-Melikian," said Mr. Mandell, "will maintain both vending machines and spare parts banks in key urban areas to service our national customer list more effectively. We have put this division under the direction of George Schollhamer."

The company also plans a fully integrated manufacturing operation in which all parts used in Rudd-Melikian machines will be made at the company's 140,000 sq. ft. plant in Warminster, Pennsylvania.

ICMOA Directors Attend Chi. Round-Up

CHICAGO—The Illinois Coin Machine Operator's Association Board of Directors met Friday, July 12th at the Marriot Motel in Chicago to discuss the very important issue of ammending the by-laws to expand the board of directors to include regional directors from each area of the state to be certain every operator is properly represented. The directors also discussed the nominating committee, meeting and activity plans for the 1968-69 fiscal year, and the proposed budget and dues required to sustain it.

Northwest Meeting

A large turnout evidenced the success of the ICMOA Northwest Regional Meeting at the Miami Hotel in Sterling, Ill., last June 22. Thanks to the efforts of Charlie Marik, George Wooldridge, and Orma Johnson Mohr, the northern Illinois operators had an excellent meeting that featured speeches from State Representative "Zeke" Georgi, operator, Les Montooth, candidate, Jake Jacobs, as well as a presentation of the ICMOA insurance program, which interested many operators present at the confab.

Tax Stamp Available

Both new and renewal amusement machines tax stamps are now available to operators and locations. The Illinois Department of Revenue asks that operators use the renewal forms provided if they already have a machine in operation. Be certain to post your locations so these renewal forms will be saved and returned. Any ops having questions or needing assistance may contact the ICMOA office in Springfield, Ill.

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- CIGARETTES ..... ☐
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- OTHER .....
- .....

NAME .....
FIRM .....
ADDRESS .....
CITY ..... **STATE** ..... **ZIP #** .....

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Mini-Disc For Mini-Jukebox? May-Be!

NEW YORK—"The four inch pure vinyl, pliable pocket disc could be the major vehicle of the future for the release of single records," according to Fred Hyman of the New York-based Americom Corp. Many record industry company executives believe that there's no profit left in 45 rpm singles. They contend 45's are only a promotional tool for subsequent LP follow-up.

The original idea for the pocket disc was formed in 1962 on the basis of "what consumer product can we bring to the music industry that will help thwart the shrinking distribution of singles," according to Hyman.

"We approached the Seeburg Corporation with the idea of a jukebox that would play a pocket disc and then vend it to the customer, but at that time they were thoroughly involved in their music background system. Then, we approached Rowe International and they appeared to be interested in the pocket disc as a means of creating for home recreation rooms, being impressed with the low cost of pressing the 4" disc," Hyman said.

Hyman also indicated that one prominent record executive felt that the pocket disc might help offset the threat on the singles market made by the tape cassette, which can be used to record top recordings right off the radio airwaves.

Vending Market

Hyman said that his firm and a Brooklyn manufacturer of postage and card vending machines has an agreement to produce a pocket disc vending machine. The firm, L. Steiner Mfg. Corp. has developed the unit as a mechanical vender that will dispense the disc in a folded piece of cardboard similar to the way a postage stamp is packaged. Because they are all vinyl, the discs need not be sleeved for groove protection, a must on existing 45's.

The prime outlets for placing these units according to Hyman are "rack locations, which are hardest hit with the 45 dwindle, can finally get back into the singles market. Our next location will be drugstores. 60% of the teen market are girls and where do girls go most often? To the drugstore for cosmetics and the such. Two good reasons why drugstore owners will be interested are (1) bring new money into his business and (2) the pocket disc will act as a traffic builder, bringing more customers into his store that will most likely make other purchases."

Although Hyman admits that his firm knows very little about the vending business, he feels that the vending operators will be one of the bigger outlets for the pocket discs. He said, "We welcome inquiries from any of the vending people and are very anxious to talk with them and learn about their business." (Hyman can be reached at (212) 684-0613).

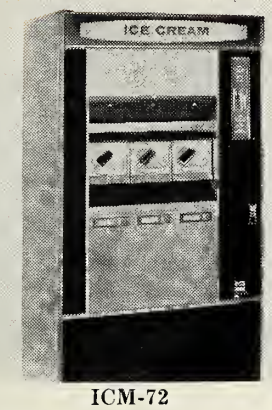
Mini-Jukebox?

Hyman feels that this will be a good opportunity for a mini-jukebox to make an appearance. "With the advent of the 45 rpm, jukebox manufacturers made the big conversion from 78's and brought out completely new boxes along with a big 'shot' in the arm to the business. The pocket disc offers the same opportunity to liven up the industry and open new markets, or re-open the teen locations, for two very good reasons. (1) it will give the manufacturer a chance to build smaller equipment with less place for record storage and more space for display. (2) it will cut the cost of records, to operators, in half," Hyman revealed.

Hyman spoke enthusiastically of individual jukeboxes similar to wall-boxes that would offer directional sound systems to each customer.

When asked about the sound quality of a pocket disc as compared to that of a 45 rpm single, Hyman said, "they compare favorably, there's no question that when you reduce the diameter you have to reduce the sound level, we've been able to do this successfully and feel the slight difference will have no effect on record listenability."

Nat'l Vendors Reveal ICM-72



ICM-72

NATIONAL VENDORS' new Crown Seventy Two Series ICM-72 ice cream merchandiser, manufactured for National by U.S. Automatic Sales, Inc., features styling designed to mix and match with other models in National Vendors' Crown Seventy Two Series. Similar to U.S. Automatic's ice cream model except in style and size, the unit offers three choices of novelty ice cream products and has a product capacity of up to 207 items. The new National merchandiser is 72 inches high, 35½ inches wide and 23 inches deep. Cabinet finish is in buckskin and the base grille in metalic beige. Operators may choose either of two designs for the top panel. One is in hobnail gold, framing an illuminated, product identification sign. The other is without the product identification panel and is available in hobnail gold, walnut and buckskin. Side panels may be selected in walnut, stainless steel or buckskin, and the bottom panel in either walnut or buckskin. The easily replaced, convertible door panel, which offers styling flexibility for the full life of the merchandiser, is standard on all units in National's Crown Seventy Two Series. Styling of the ICM-72 is ideal for spacesaving, side-by-side installations. A seven-inch, decorative walnut cap is available with styrofoam block and channel for mounting artificial leaves and flowers. The standard coin mechanism on this unit is a self-loading, 10¢-sale changer which accepts nickels, dimes and quarters and returns nickels and dimes in change. Three changer options are offered to add pricing flexibility. For information, write National Vendors, 5055 Natural Bridge, St. Louis, Missouri 63115.

'68 CM DIVISION, MARCH OF DIMES, $505

NEW YORK—The books for the 1968 Greater New York March of Dimes campaign were closed on June 21 and according to George S. Dillon, president of the campaign (NY division), the Coin Machine and Vending Division raised $505.00. This amount surpassed the amount last year.

Chairman for the coin machine and vending division was Mr. George Albert, president and publisher of Cash Box Magazine. Mr. Dillon said in a letter to Mr. Albert "The March of Dimes organization has been most fortunate in being able to count upon your leadership and the results are indicative of the time and effort that went into the campaign. As General Chairman of the 1968 March of Dimes Campaign, I want you to know that I enjoyed my association with you and would like to extend my sincere thanks for the fine job you have done."

Advance-Betson Stage Equip. Exhibit

From the left is Bert Betti, Betson Enterprises; Morris Lerner, Advance Vending Distributors; (that's a Fischer pool table distributed by Betson Enterprises. The man with the beard is Morris Lerner again; Jerry Gordon, sales manager for Betson; John Rafer, office manager for Betson. The Occasion? A joint equipment exhibit and service school staged by Betson and Advance in Milford, Conn.

MILFORD, Conn. — Milford, Conn. was the site of an extremely successful combination equipment exhibit-service school staged by Betson Enterprises and Advance Vending Distributors.

Morris Lerner, owner of Advance, said his firm exhibited equipment that included the Avenco coffee venders—models 400D, 700F dual price (10¢ and 15¢) and the model H office model, along with Automatic Products new and re-manufactured milk and ice cream venders.

According to Advance's Jack Shawcross, Betson Enterprises exibited Automatic Product's "Shops" for that area of Connecticut that their franchise covers and Advance showed the equipment for their New England customers.

Manufacturers represented at the affair were Robert Graham, vice-president of Advance Engineering, Dan August of U.S. Automatics and Henry Swalve of Automatic Products.

WISCONSIN ASS'N PLAN HUGE CONFAB

Clinton Pierce, president of the Wisconsin Music Merchants Association reports that members will stage their summer meeting at the Dell View Hotel, Lake Delton, Wis., August 18-19. The Dell View is just South of the Wisconsin Dells on Highway 12. There will be a luncheon at 12:00 Noon on the 18th and a business meeting later in the evening, at which members will elect officers for the coming year.

Pierce also announced that MOA executive vice-president, Fred Granger will speak on current legislation and coin machine outlook for 1969. There will also be other speakers on the schedule.

In the event members from out of town wish to remain at the annual meeting for both days and wish to bring the entire family, they must call or write Clinton Pierce to make reservations at the Dell View. The members are urged to stay for both days and are assured a good time. Lake Delton is an ideal spot for the whole family and a pleasant time should be had by all.

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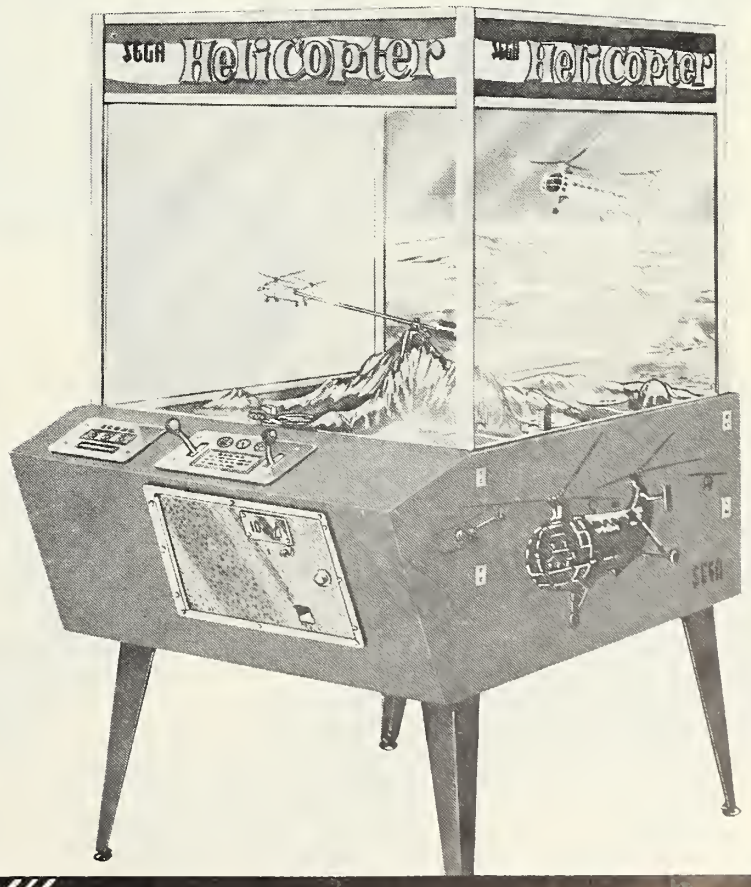

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CashBox 'Round the Route

Eastern Flashes

A. D. Palmer of The Wurlitzer Co. is confident that the Americana II will enjoy successful sales for the month of July, hopefully topping the very good month of June. A.D. will be leaving soon for meetings with overseas Wurlitzer distributors and representatives . . . Ray Masten, head of University Amusements, Inc., Greenville, North Carolina, reports he is taking the franchise route with his newly developed "Card Pool" eombination pool-poker amusement game. He has already set one operator up with a route of Card Pool games and is working on several more . . . In the latest of a long series of warnings, the U.S. Public Health Service reported to Congress recently that a man between 25 and 35 who smokes two packs of cigarettes a day shortens his life by an average of eight years. It added that even a light smoker, on less than half a pack a day, may cut off four years . . . Dusty Hohbein of the Dynaball Co., suppliers of all types of coin machine parts and supplies, reports that sales are so lively that its hard to get caught up enough to get home at night, that's what we call "sellin' those parts" . . . John Ryan of Valley Mfg. & Sales Co., Bay City, Michigan is in the hospital recuperating from some recent surgery, we wish him quick recovery! . . . Fred Granger, MOA workhorse, informs that John "Red" Wallace is in the Beckley, W. Virginia hospital recovering from surgery also, a speedy recovery to "Big John" also . . . Lenny Schneller, U.S. Billiards sales ace reports the factory is back to work after a two week vacation and things are 'humming' once again. Sorry to hear that Bill Paul, route collector for the Coin-A-Copy route suffered a broken leg while on a recent fishing trip. Seems Bill was just getting ready to haul in a big one when he slipped on a rock and came up with the broken leg, that's not one of those 'fishy' fish tales, either . . . Len also reported that John Colgan of W. S. Distributing is busy these days lining up New England operators for the forthcoming New England 8-Ball Pool Tourney . . . Understand that Mike "Pete" Blum of United Dist., in Wichita, Kan., is lining up his own pool table tourney and the big prize will be a brand new auto . . . Harry Jacobs and Russ Townsend at United Inc., Milwaukee, are patiently awaiting their 30th Anniversary celebration sometime in September, meanwhile Harry reports that I. Q. Computer is fast becoming his biggest and fastest moving machine . . . Got another big surprise from Amiable Abe Lipsky of Lipsky Dist., last week, Abe will be showing Larry Galante's International Mutoscope line-up of equipment right along side of the NSM Consul 130 phonograph and the Color-Sonics Combi-150 audio/visual unit, just as soon as the workers complete the remodeling of Abe's showroom . . . Williams Electronics is now shipping their latest amusement game "Student Prince", and according to Bill DeSelm, orders are rolling in by the dozens. . . .

Joe Westerhaus Jr., Royal Distributing Corp's. "Midwest Impressario" seems to be all over Ohio these days, running back and forth between his Cincinnati and Columbus offices filling orders, running location tourneys and just about a little of everything. It sure is niee to see young and energetic men in this business and Joe's right up there with the best of them . . . Jimmy Newlander out on the promotion trail drumming up interest in Rowe's big beautiful Music Master phonograph, Jim's another one of those energetic young men who never seem to tire out . . . Morris Lerner (see Profile) of Advance Vending Dist., Syraeuse, says the most beautiful cigarette machine in the world is the Automatic Produets' "Smokeshop", Morris distributes them in New England, but we're still inclined to agree with him . . . Si Redd, Bally Dist. Co., Reno, Nev. reports that business couldn't be better out his way. Incidentally, would like to thank Si for showing kid brother John Jones around during his recent visit to Reno . . . Sega Enterprises, released news that their "Helicopter" is now available after several weeks of testing. Results proved the 'whirleybird' amusement game to be a fantastic money-earner that gained play after play, many by the same customer. That's what makes a good game, player appeal! . . .

Had a visit from John Bilotta, head of Bilotta Enterprises and Don Bruno, chief of the Three Rivers Inn, Syracuse, N. Y., John was in town visiting with N.Y. coinmen and promoting the Newark Co-Pilots and a group called the "Eighteenth Amendment". Don was in town signing talent for the famed "Three Rivers Inn", ESP expert Peter Hurkos (the man who helped solve the Boston Strangler case and predicted that President Johnson would not run in the 1968 presidential race six months before the announcement came), is entertaining at the Three Rivers. Al Martino will be there July 31st, thru Aug. 5th. The Irish Rovers are seheduled for Sept. 13th . . . Wisconsin Music Merchants Ass'n. will stage a meeting at the Delview Motel, Lake Delton, Wis., Aug. 17-18 . . . Russel Mawdsley, pres. of Western Mass. Ass'n. has a meeting scheduled in Auburn, Mass., for Sept. 19th, other organizations in the New England area are expected to attend, MOA exec. V-P will be the featured speaker at both ass'n. confabs . . . Frank Schroeder, director of sales for the Fischer Mfg. Co., is pretty excited about their new Marquee series of billiard tables, he says, "distributors everywhere are now being supplied." Another very happy duo of coinmen are Irving and Howard Kaye of the Irving Kaye Co., Brooklyn, on the release of "Batting Practice", their new baseball game that lets players actually hit the ball while it's in the air! John Bilotta said about the new baseball, "this is the kind of game operators have been waiting for, I predict it will be a big one."

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Midwest Musings

Pat Anderson, lovely switch board operator at Lieberman Enterprises on a weeks vacation . . . Glen Charney of Viking Vending Co. back at his desk after a week at home with the flu . . . Red Kennedy and Stan Baeder in the cities for the day doing some buying . . . Bob Keese, Forest Lake, in town for a few hours buying parts and records . . . Bob Lucking and his children in town for the day. Bob taking the kids along for the ride . . . Bob Bretz of the Lieberman Music Co. retired Wednesday 3rd. A beautiful party was held for him at the offiee Wednesday noon, all employees and friends attending. Employees giving Bob a beautiful duo radio and cash and a beautiful wateh from David and Steve Lieberman . . . Our deepest sympathy to Mrs. Earl Hausauer and family on the sudden death of Earl. Earl Hausauer was the owner of the A. & H. Vending Co. East Grand Forks, Minn. Earl was in Canada on a fishing trip and suffered a heart attack. Funeral serviees were held Friday 5th . . . Bill Hunder in town for the day buying records and parts . . . Clayt. Norberg and his son in town on business. Clayt. became a proud grand-father last week for the first time. Congratulations . . . Pete Wornson and son John in town for the day . . . Mrs. Walter Witt left for Los Angeles last week to visit relatives . . . Hal Williamson in town buying parts and records . . . The Aretha Franklin Revue at the Minneapolis Auditorium July 10th . . . Ray Charles and his all new show at the Minneapolis Auditorium July 12th . . . Woody Herman and his Big Band July 24th at the Prom Center . . . Frank Sinatra at the Met. Sports Center July 26th.

Cash Box 'Round the Route

Chicago Chatter

The Shriners Convention, 100,000 strong, just about took over our fair city last week, creating a delightful boom in business at the various hotels, restaurants, bars, night clubs, etc.! . . . The Williams Electronics Mfg. Co. plant resumes full production this week after a two-week vacation hiatus —and what better way to get back in the groove than with a brand new 4-player called "Student Prince" which the firm has just released; This fine, new piece will undoubtedly keep everyone hopping! . . . R & M Productions, producers of the recent Tavern Show here in Chicago, announced that an International Business Opportunity And Investment show will be held in New York City Sept. 13-16 at the Statler Hilton. Importers, exporters, foreign and domestic firms, and traders of all kinds are expected to exhibit at the show . . . All hands are present and accounted for at Atlas Music Co. — and busy as the dickens, according to **Joe Kline** . . . Chatted with **Bob Garmisa** of Garwin Sales, national distributor for the Little LP. Bob tells us the firm is just about settled into its spacious, new building (18,000 sq. ft.) at 120 N. King St. in Elk Grove Village. New phone number is 439-9700 . . . World Wide Dist.'s **Art Wood** spent some time in Springfield last week before heading into the river towns of Iowa to call on customers . . . And speaking of World Wide, we understand the new model "I. Q. Computer" is quite a big seller out there. **Howie Freere** says it's being sold as fast as the distrib is receiving shipments from the factory! . . . The Rock-Ola Mfg. Corp. plant resumes production this week following the annual vacation time closing . . . In fact, coinrow is beginning to look like its old self now that the factories are back in production and vacation periods are over for the year . . . At the busy Bally Mfg. Co. plant all hands are concentrating on the backlog of orders for "Dixieland", which accumulated during the vacation break. So, if you're awaiting shipment just be a little patient—they're on the way! . . . Moving day is fast approaching at Empire Dist. The distrib's new location at 120 S. Sangamon is almost ready for occupancy . . . Talked to **Bill Chrysler** of Decatur One Stop in Decatur, Ill. for the lowdown on what singles operaotrs in the area are buying. Bill listed the following: "Gentle On My Mind" by **Boots Randolph** (Monument), "Indian Lake" by **The** Cowsills (MGM), "Lady Willpower" by the **Union Gap** (Columbia), "Jumpin Jack Flash" by the **Rolling Stones** (London), "Sealed With A Kiss" by **Gary Lewis** (Liberty) and "Half Way To Paradise" by **Bobby Vinton** (Epic).

Milwaukee Mentions

The big surge in business created by the annual July date for tavern license renewals was very much in evidence among local distributors. This particular time of the year invariably produces increased demands for both new and used equipment! . . . At Hastings Dist. Co., **Sam Hastings** hired three new staffers to help with the load. They are **Tony Stahl, Charles Kocourek** and **Arnold Cutter.** We understand **Jim Hastings** is anxious to take off a little time for more golf—maybe now he can! . . . **Nate Victor** and the crew at S. L. London are enjoying stepped up activity this week, with all departments forging full speed ahead! . . . Singles scoring with local operators, according to Record City's **Gordon Pelzek**, include "Don't Give Up" by **Petula Clark** (WB), "Classical Gas" by **Mason Williams** (WB), "Let The World Keep On Turning" by **Buck Owens** (Capitol), "Mr. Bojangles" by **Bobby Cole** (Date) and "Huntin' Boots" by **Chet Akkins** (RCA).

Houston Happenings

Margie Kunkel, United Record Distributors, early in July returned from a very enjoyable vacation spent mainly in and around the city . . . **David Harrington**, Harrington Cig. Service, is in active service as a Major in the National Guard. David was a captain in the Army and prior to his assignment in N.G. was in Army Reserves with rank of captain. **Cecil Harrington**, an older brother and another worker in the company, ended his military service with rank of sargent. Their father, well known **C. O. (Red) Harrington**, Big Chief of the concern (reference to him as a worker would not even be close) served with Marine Corps during World War Two . . . **Mary Arrendondo**, co- manager Southwest Record Distributors, rendered an excellent report on "Hitch It To The Horse", a follow up to that smash hit, "The Horse" by **Johnny** C. on Genesis Production label. Mary also noted that **Jamie Gyden** was doing a swell job in Houston area . . . Pleased to have met **Bobby L. Bradshaw**, head of Genesis Productions, Inc., 1020 Barkdull, Houston. . . . Always a pleasant duty dropping by American Amusement to find out what is new there because such information is generally passed along by cute little secretary **Christine Sanchez**. . . . Well known **Becky Lancaster**, Central Sales wholesale records, said "Love Makes A Woman" by **Barbara Acklin** on Brunswick was tops of their current best sellers. . . . **Don Starnes**, A & R Amusement Co., participant in a bull session of local coinmen awaiting preparation for hauling of equipment from prominent distributor. Don is amongst the younger crowd of coinmen hereabouts but well known within the industry. . . . **Paul Peterson**, A.B.C. Music Co., mentioned better than average business over 4th of July holiday week end. Weather was uncertain and numerous citizens maybe spent their spare cash in the city instead of hither and yon over the State. . . . Conversed at length with **Jack Sprott**, owner Jack Sprott Amusement Co., Temple, Texas, during recent visit in that city. The operating firm, founded by his father, is one of the longer established in the State. Unable to contact owner of Friendly Amusement Co., a later established operating company in that city. Temple is one of the older cities in Central Texas with population of 40,000. Fort Hood, some 20 miles distant with military personnel of 30,000 and 34,000 dependents; total of 64,000 is a valuable economic asset to the city, including amusement field. Temple, surounded by fertile farm and ranch lands and long noted as a hospital and railroad center has always had high financial rating.

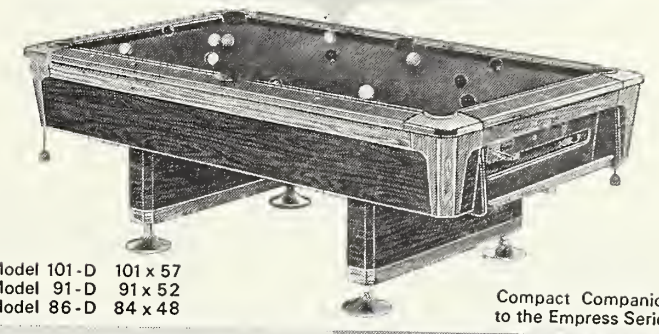
California Clippings

BETTER LATE THAN NEVER DEPARTMENT . . . Sorry, we did it again. We forgot to wish everyone a happy fourth of July. Anyway, we trust that everyone along Pico Blvd. had a wonderful fourth. . . .

THE CALL OF WILD (OCEAN THAT IS). . . . **Al Bettlemen** and Son, **Sandy**, of C. A. Robinson, were off for a fishing trip to the briny deep of the "calm" Pacific. The competition for the biggest catch still remains as torrid as ever. We are told that Al is still trying to beat Sandy, who has won the competition since he was six years old. Anyway Al still has high hopes—After all, even the **Yankees** were eventually defeated! **Hank Tronick** and Al flipped a coin to see who would get the fourth of July weekend off. They both called tails on a two headed coin—Which means that both had to hold down the fort. Hank commented, "Since business has been going so well, suppose it's all for the best". We hear that C.A.R. was just delighted when visited by **Sam Stern**, Williams Manufacturing prexy and **Marty Bromley**, famed coin machine manufacturer, distributor, operator and what have you! Reminiscing was the name of the game, even though it was not coin operated, it was thoughly enjoyed by all. After checking back on the records, **Charlie Robinson**, whose records go back a long, long time, happily reports that Midway's "One Million B.C." has just broken that all time sales record for a coin operated rifle. Their latest delivery helped beat the old United Carnival riffle by one and we are told that "One Million B.C." is still getting stronger too. . . .

FROM THE RECORD RACKS. . . . **Jerry Ehrich** of California Music reports in with the news that **Archie Bell and the Drells** may have another hit on their hands with their latest for the Atlantic label, "I Can't Stop Dancing." **Nancy Sinatra** is coming on strong with "Happy" on Reprise. Things are looking bright for the **Rascals** with "People Got To Be Nice" (amen) on Atlantic. **Stevie Wonder** is saying "You Have Met Your Match". Deck is on Tamla. Last but not least we find **Jackie Wilson** chart bound with his newest release on Brunswick, "I Got The Sweetest Feeling". . . .

REGENT Series
by Fischer



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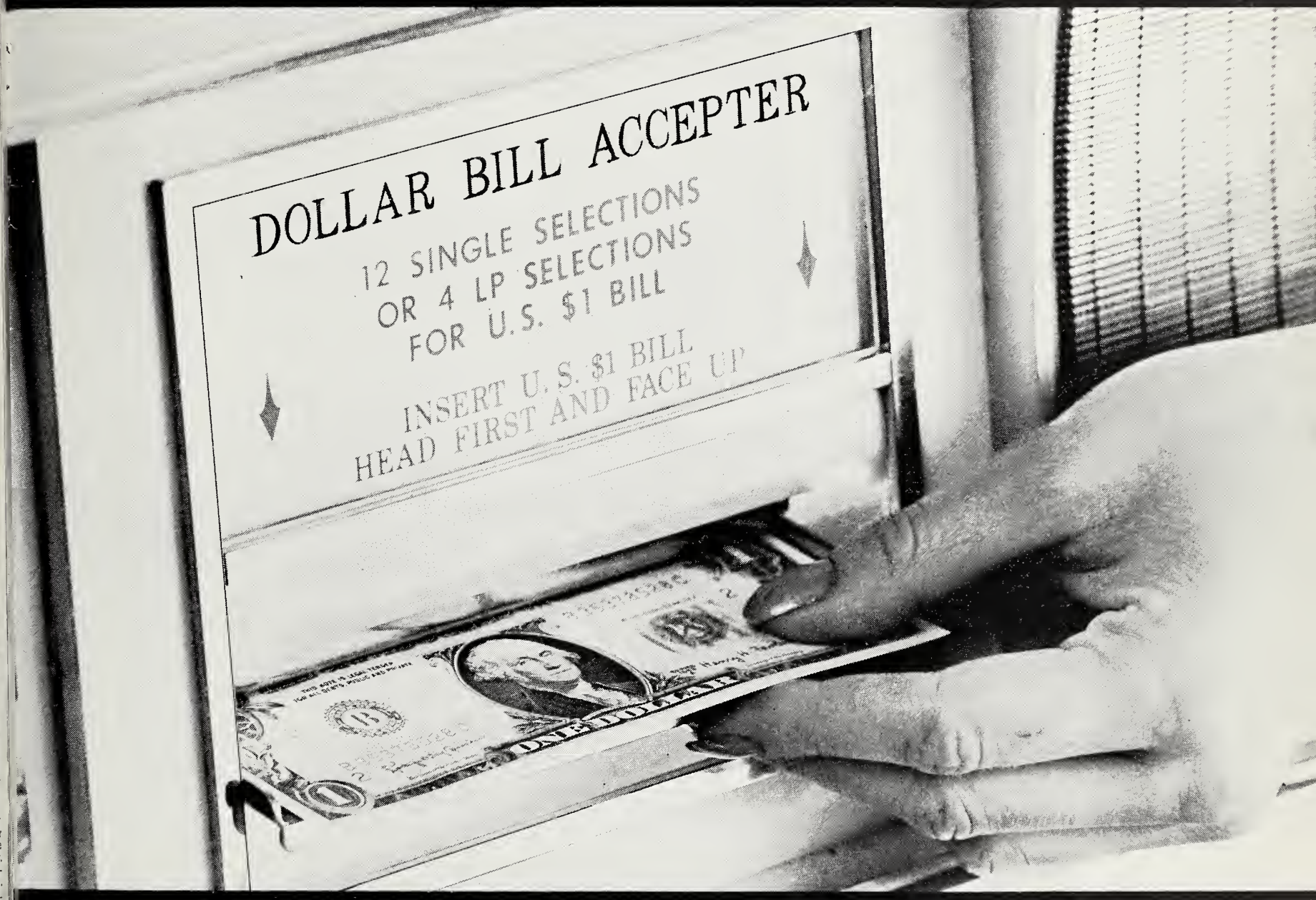

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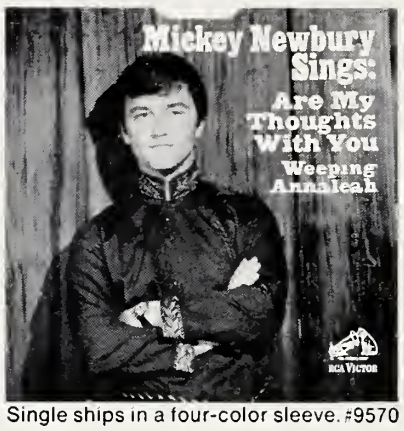

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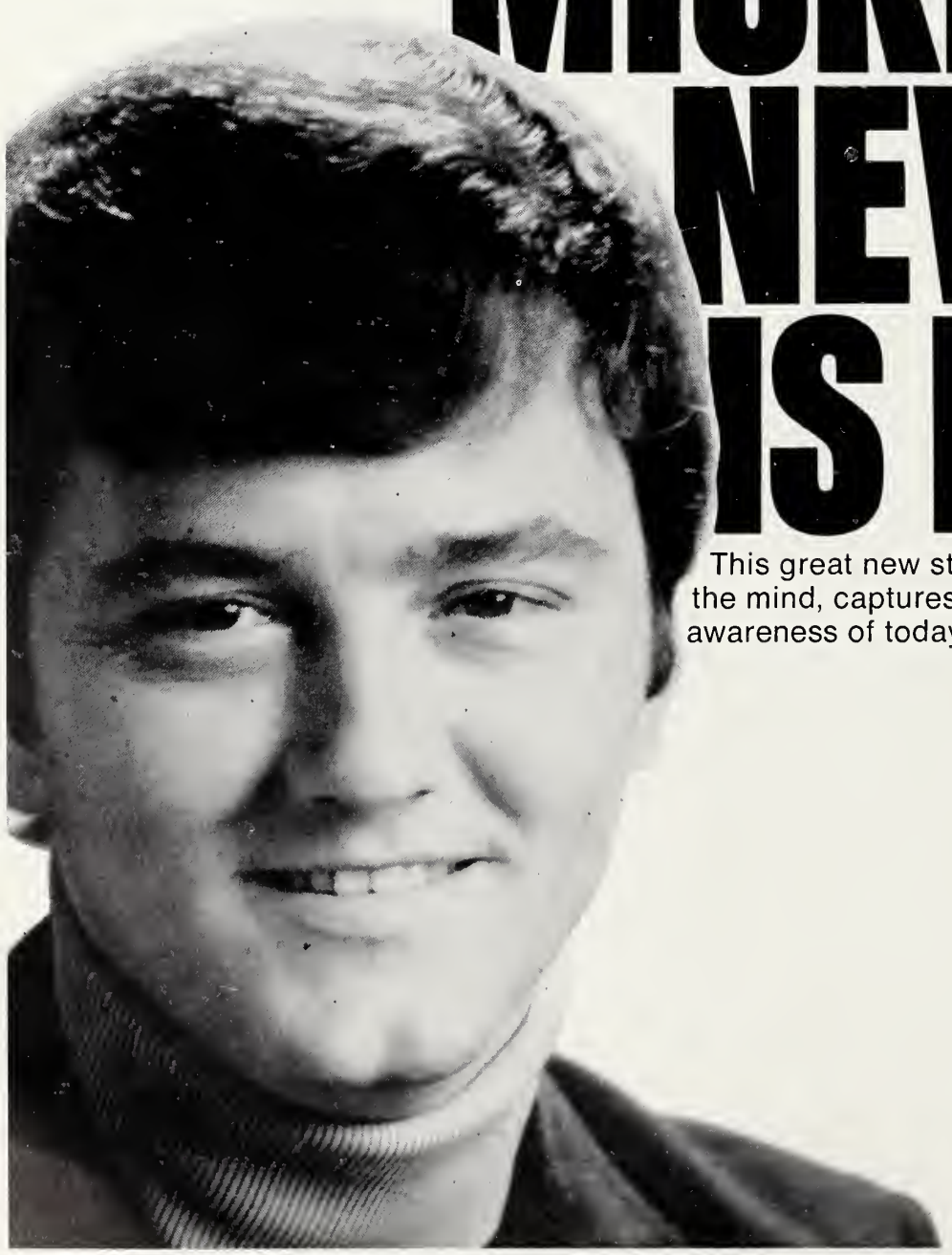

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